

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIII., No. 331.

NEW YORK: SATURDAY, MAY 2, 1885.

PRICE TEN CENTS.

MISS ALICE RAYMOND.  
Cornet Virtuoso for first-class Concerts.  
Address 223 E. 12th, or N. Y. MIRROR.

MISS STELLA REES.  
Leading Juveniles.  
Address MIRROR.

MISS HELEN OTTOLENGUI.  
Leading Business. Western Lights o' London.  
Address Simmonds & Brown.

MISS ADELAIDE THORNTON.  
Address this office.

MISS LIZZIE WALDRO.  
Juveniles. Address Spies and Smart, 12 Union  
Square, New York.

MISS JEAN BURNSIDE.  
Address N. Y. MIRROR Office.

MISS HELEN FLORENCE.  
Address N. Y. MIRROR.

MISS KATE BURLINGAME.  
Character or Old Woman. At liberty.  
Address 230 West 44th St., N. Y.

MISS ROSE LEE.  
Soprano. Address Messrs. Blackware, Dramatic  
Agents, London England.

MISS SYDNEY COWELL.  
Address MIRROR.

MISS MAY STERLING.  
Juveniles or Boys. Address MIRROR.

MISS ADA CAVENDISH.  
Address all letters to 8 Bloomsbury Square, W.  
C. London.

MISS ELSIE MORROW.  
Juvenile. Address New York MIRROR.

MISS ROSALIE GOODENOUGH.  
Soubrettes. At liberty 1884-5.  
Address N. Y. MIRROR.

MISS HELEN WINDSOR.  
Bartley Campbell's Siberia Company.  
Season 1884-85.

MISS LINDA DIETZ.  
Specially engaged.  
St. James' Theatre, London.

MRS. SOL SMITH.  
Lacy's Planter's Wife Company.  
Actors' Fund, 12 Union Square, New York.

MISS ADA NEILSON.  
Leading and Heavies.  
On tour in England.

MISS ANNIE L. WALKER.  
Juvenile Soprano. Leading.  
104 Fulton Ave., Brooklyn.

MISS FAY TEMPLETON.  
Comedienne and Contralto.  
Prima Donna Star Opera Company.

MISS AMY LEE.  
At Liberty. Address MIRROR.

MISS ROSE SAKER.  
Criterion Theatre.  
London, England.

MISS EVA FARMINGTON.  
Soubrettes and Ingenues.  
Address MIRROR.

MISS CARRIE E. DANIELS.  
Address MIRROR.

MISS LOUISE MULDER.  
At liberty season 1884-85.  
Address Simmonds & Brown.

MISS FLORENCE MARRYAT.  
Heavy Lead and Character.  
America in October.

MISS MARIE TAYLOR.  
Juveniles. Address MIRROR.

MISS ALICE G. SHERWOOD.  
Leading Juveniles and Soubrettes.  
Address Spies & Smart, 12 Union Square.

MISS EMMA BUTLER.  
Light comedy. With Martin Golden. At liberty  
after May 1. Address MIRROR.

MISS ANGIE DELMORE.  
Juvenile Lady.  
Gus Williams' Company.

MISS LAURA LAWRENCE.  
Address MIRROR.

MISS EMMA LATHAM.  
Address 313 West 22d street, or MIRROR office.

MISS ANNIE WAKEMAN.  
Address MIRROR.

MISS ADELAIDE CHERIE.  
Address N. Y. MIRROR.

MISS ISABEL JACKSON.  
Address New York MIRROR.

MISS HELEN BANCROFT.  
Leading. Address MIRROR.

MISS EMMA LAWSON.  
Eccentric Old Woman.  
Address MIRROR.

MISS MULHOLLAND.  
Prima Opera Bouffe Artiste and Comedienne.  
Vokes Family, England.

MRS. JENNIE FISHER.  
With Dion Boucault. En route.

MISS ANNIE MORROW.  
Address MIRROR.

MISS AGNES HERNDON.  
Leading. Address MIRROR.

MISS ESSIE FENTON.  
Juveniles. Invites offers Season 1884-85.  
Address MIRROR or Agents.

MISS EMILY HEADLAND.  
Elocutionist.  
Address all communications to MIRROR Office.

MISS MAUD GANNON.  
Juvenile. Address MIRROR.

MISS CAROLINE NATHAN.  
Soubrettes. Address MIRROR.

MISS AMY GORDON.  
Prima Donna.  
Address 226 West 29th Street, or MIRROR office.

MISS MATHILDE RIENHAULT.  
Principal Munich Theatres. Juvenile.  
English parts. Address this office.

MISS MAMIE B. JOYCE.  
Address in care of this Office.

MISS KATE HALL.  
Burlesque, light opera or ballet.  
Permanent address New York MIRROR.

MISS NELLIE JONES.  
Leading Juvenile and Soubrette. At liberty.  
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.  
Second Soubrette and Utility. At liberty.  
243 Congress street, Portland Me., or this office.

MISS MARGARET MILLER.  
Leading Juveniles.  
Address Agents.

MISS ROSE CALHOUN.  
Soubrette. Address MIRROR.

MISS ALICE HASTINGS.  
Comedy and Singing Business.  
Address the Agencies.

MISS CECILIA HERMAN.  
Soubrette. Address MIRROR.

MISS ANNIE DOUGLAS.  
Character Business and Old Women.  
At liberty. Address care of Agencies.

MISS MAMIE GOLDENSTIEN.  
Chorister—Comic Opera. At liberty season 1884-85.  
Address at MIRROR Office.

Mlle. ADELE CORNABEA.  
Star-Prima Danseuse Assoluta.  
Address P. O. Box 1266, or 108 W. 16th Street, N. Y.

MISS HELEN CORLETT.  
Soubrettes, Juveniles, Boys or Ingenues.  
Address MIRROR.

MISS ADELE PAINE.  
Address MIRROR.

MISS JULIA M. MITCHELL.  
Eccentric Comedy.  
Address this Office.

MISS FLORENCE D. KELLOGG.  
Prima Donna Soprano.  
Address MIRROR.

MR. SIDNEY R. ELLIS.  
Disengaged.  
Address care MIRROR.

MR. GEORGE E. POULETT.  
Disengaged season 1884-85.  
Opera or drama.

MR. PERCY COOPER.  
Tenor.  
Address 24 Chandler street, Boston.

MR. FRED. A. J. DUNWICK.  
Manager, Treasurer or Advance.  
Address Glens Falls, N. Y.; or, care MIRROR.

MISS MINETTE THOMPSON.  
At liberty.  
Address Agents, or MIRROR.

MR. JOHN J. WILLIAMS.  
As the Bad Boy with Atkinson's Pack's Bad Boy  
Company. Address MIRROR.

MR. LESTER VICTOR.  
In the Ranks.  
Address Simmonds & Brown.

MR. CHAS. G. CRAIG.  
Disengaged after July 1.  
Address N. Y. MIRROR.

MR. J. DUKE MURRAY.  
Business Agent Milton Nobles' Combination.  
211 Fulton street, Chicago, Ill.

MR. JAMES STEVENSON.  
Stage carpenter. At liberty.  
Address N. Y. MIRROR Office.

MR. JOHN W. CROWELL.  
Comedian.  
Address N. Y. MIRROR.

MR. EDWARD C. GEORGIE.  
Asst. Adv. Agent. At liberty. References furnished.  
233 Market St., St. Louis, Mo.

MR. F. W. ZAULIG.  
Musical Director.  
231 East Tenth street or MIRROR.

MR. NELSON WHEATCROFT.  
Disengaged till August. Re-engaged by Bartley  
Campbell for next season. Address Simmonds & Brown.

MR. WALTER OWEN.  
At Liberty. Address MIRROR.

MR. GEORGE E. OWEN.  
Business Agent or Treasurer. At Liberty.  
Address, care Job Print & Adver. Co., Boston.

MR. ALFRED L. SIMPSON.  
Musical Director.  
Address MIRROR.

MR. RICHARD VARNY.  
Leading Juvenile.  
Address Spies & Smart.

MR. PHILIP BECK.  
London, England.

MR. HARRY E. ROBINSON.  
Comedian. At liberty.  
Address New Harmony, Ind.

MR. HENRY PUENNE.  
At liberty.  
Musical Director. Fourteenth Street Theatre.

MR. JOHN E. INCE.  
Starting in Feb. Address MIRROR.

MR. ERNEST LINDEN.  
With Martin and Margaret. St. James Hall, London.

MR. JULIAN DOANE.  
Tenor. 23 West 22d Street, New York.

MR. ED. P. TEMPLE.  
Address MIRROR.

MR. MILTON NOBLES.  
May be addressed at his residence, 100 1/2 1st  
Ave., Brooklyn, N. Y.

MR. WALTER MORTON.  
Utility and Proprietor.  
Address Philadelphia P. O.

MR. JAMES COOK.  
Utility. Address MIRROR.

MR. BARRY SULLIVAN.  
En tour England, Ireland and Scotland.

MR. GEORGE L. SMITH.  
Permanent address.  
Madison Square Theatre, N. Y.

MR. JOHN OSLANDER.  
Musical Director.  
Address MIRROR office.

MR. FRED LESLIE.  
Address MIRROR.

MR. DAVENPORT BESSIE.  
Address MIRROR.

MR. JOHN WILLIS.  
Comic Character. Address MIRROR.

MR. CORNELIUS MATTHEWS.  
Domestic Actor. Address MIRROR.

MR. MARK SULLIVAN.  
Comedian. A Rag Baby Company.  
Address this Office.

MR. CHARLES A. BURTON.  
Manager or Advance Agent.  
At liberty. Address MIRROR.

MR. A. R. WATERMAN.  
Business Manager.  
24 Senate Chamber Co. Address MIRROR.

MR. J. W. HAMMOND.  
At liberty season 1884-85. Address MIRROR.

MR. JAMES O'MARA.  
At liberty. Address Scott Marble, 123 Clark st., Chicago, Ill.

MR. HENRI LAWRENCE.  
Prima Tenor. Address MIRROR.

MR. FRANK KARRINGTON.  
Address MIRROR.

MR. ERNEST BARTRAM.  
Old Man. Eccentric Comedy Character.  
No. 1212 Vine street, Philadelphia.

MR. FELIX MORRIS.  
Florence Wood. 226 East 27th street.

MR. PERCY NELSON.  
Leading Juvenile. Address Agents.

MR. JOHN T. MALONE.  
Address MIRROR.

MR. JAMES O. HARROWE.  
With Madison Square Theatre.  
Address MIRROR.

MR. RICHARD WAINWRIGHT.  
Advance Agent. At liberty. Address MIRROR.

MR. FRANK WILLIAMS.  
Address 47 W. 22d Street, New York.

MR. JOHN W. ARCHER.  
Address care N. Y. MIRROR.

MR. BENJ. MACINLEY.  
Madison Square Theatre.  
Season commencing September, 1885.

MR. J. W. NEEL.  
Open for engagement. Address J. A. Neal,  
S. W. cor. 12th St. and Columbia Ave., Philadelphia.

MR. OWEN FERREE.  
Stage Manager and Character Actor. With  
Mile. Rhea season 1884-85.

MR. SEDLEY BROWN.  
With Lead Me a Dollar.  
Season 1884-85. Address MIRROR.

MR. WALTER WILSON.  
Address MIRROR office.

MR. LILFORD ARTHUR.  
Always address care of MIRROR.

MR. FREDERIC DARRELL.  
Tenor and Juvenile Lead. Specially engaged  
by Lotta. Address MIRROR.

MR. CHARLES L. YOST.  
Manager Owen Fawcett's Company.  
Address 131 Laurel Street, Detroit, Mich.

MR. EDWARD A. USGOOD.  
Basso. With Rag Baby Co. Disengaged after  
May 23. Address en route, or Simmonds & Brown.

MR. I. WILSON BROWN.  
Juveniles.  
Care New York MIRROR.

MR. H. D. WALDRON.  
Juveniles and Light Comedy.  
Address N. Y. MIRROR.

MR. I. N. DREW.  
In the Ranks. Re-engaged Season 1885-86.  
Permanent address 2103 Mt. Vernon St., Philadelphia.



MATHILDE MADISON.

MISS ANNIE D. WARE.  
Address Agents, or 348 Sixth avenue, N. Y.

MISS LIZZIE MCCALL.  
Address Agents or MIRROR.

MISS HELEN A. TRACY.  
Address MIRROR.

MISS LEONORA BRAHAM.  
Savoy Theatre.  
London, England.

MRS. SCOTT-SIDDONS.  
Address care of Mr. Lamborn Cock, 9 Conduit  
street, W. London, England.

MISS RACHEL HOLCOMBE.  
Soprano. Address MIRROR.

MISS ADELE BENTON.  
Juveniles. Late of principal English Theatres.  
Address N. Y. MIRROR.

MISS MAE CLARKE.  
Leading Lady with Rhés.  
Season 1884-1885.

MISS HELEN REIMER.  
Singing Soubrettes and Character parts.  
With Boston Theatre company in A Rag Baby.

MR. ALFRED B. COLBY.  
Address MIRROR.

MR. HARRY FARMER.  
Musical Director. Address this office.

MR. JAMES ARNOLD-MORRIS.  
Address MIRROR Office.

MR. FLOYD COOK.  
Youths and Minor Roles.  
Address 12 Union Square.

MR. W. A. EDWARDS.  
Address care New York MIRROR.

MR. JARVIS STONE.  
Juvenile. Address MIRROR.

MISS MARIE VANONI.  
Europe for the Summer.  
Address care of J. Frame, 216 E. 70th Street, N. Y.

MISS MARY BREYER.  
Heavies and Characters.  
George C. Milla Dramatic Co.

MISS EESSIE BYRNE.  
Late Starring Tour.  
Address 133 East 28th St.

MESSRS. HYDE AND BEHMAN.  
Proprietors and Managers.  
Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. WILLIAM GILL.  
Dramatic Author. Address MIRROR.

MR. J. M. LARKIN.  
First and Character Old Men.  
Address MIRROR.

MR. HENRY H. HALFORD.  
Heavies. Address MIRROR.

MR. G. D. CHAPLIN.  
Stage manager Janaschek, season 1884-85.  
Address 245 West 11th street, New York City.

MR. WILLIS THOMPSON.  
Address MIRROR.

MR. WALTER G. BRADLEY.  
Utility. Address care New York MIRROR.

MR. JOSEPH JACKSON.  
Characters and Heavies. Address this office.

MR. LEWIS MITCHELL.  
Third season with Brooks and Dickson.



## At the Theatres.



Helene Dauvray has been most unjustly, even cruelly, treated by the New York daily press. Whether the slating her efforts in *Mona* on Monday night at the Star Theatre received at the hands of the critics was due to ignorance or prejudice inspired by the possibly unwise attempt to unduly advertise her Parisian success, we do not know, but certain it is that she deserved far better treatment. Miss Dauvray proved herself to be an artist of excellent abilities. If there was no indication of greatness in her work, absence of that may be explained on the ground that the part in which she appeared gave no opportunity for great acting. She has a bright, intellectual face, a magnetic presence, graceful carriage and a thorough knowledge of stage technique. Her voice is sweet, although not powerful, and her accent is that of a well-bred woman. So far as these qualities were possible to contribute weight and interest to the role of Lady Mona, they did so. In the lighter scenes Miss Dauvray was arch and winsome, and in the passages calling for emotional display her resources never failed. So far, therefore, as the lady's individual work is concerned, we feel qualified in promising her debut a decided and unquestionable success. But in the play of *Mona* we are equally certain the lady will find no profit. She has demonstrated her capacity for suitably occupying a stellar position, and we hope to see her in a character set in a play worthy of her talents.

There is no need to dwell on the piece *Mona*, which, as our readers are probably aware, is an adaptation of the novel "Mrs. Geoffrey." The book is silly and artificial. With such material as it affords one could scarcely expect a natural play. There are four acts devoted to developing a sort of Tichborne case wherein an American girl, wife of an English nobleman, is pursued by the false claimant to her husband's title and property. The end comes about with the usual confusion of the villain, adjustment of domestic differences and happiness for all who have been virtuous. The dialogue is mawkish, the situations theatrical, and falseness manifest in every line. The piece is mounted with some beautiful scenery, the star wears exquisite toilets and regal jewels, and she is supported by a company of rare merit.

Frederick Bryton acts the claimant, Hall Rodney, with incisive intensity, and all he does is distinguished by *finesse*. C. P. Flockton does a clever bit of character work as a retired Major. E. H. Sothorn is deserving of as high commendation as anybody in the cast. He plays a shallow but good-hearted sprig of aristocracy, and his make-up and acting are a study. We should not be surprised if the young man some day creates a role as successful as Dunderbary, in which his father won fame and fortune. He has brains and he overflows with talent. Clarence Handysides is mushy and ineffective as Sir Geoffrey, the heroine's husband. Ida Vernon, Leonora Bradley and Ada Gilman all lend balance to the cast, albeit their efforts are spent on ungrateful parts.

Denise is drawing large audiences. Clara Morris and Joseph Haworth are nightly the recipients of a great deal of applause.—The second week of *We, Us and Co.* at the Fifth Avenue brings a repetition of the crowds which attended during the first week. This successful absurdity will remain a fortnight longer.—This evening Mr. Wallack will revive *Old Heads and Young Hearts* at his theatre, and John Gilbert will reappear.—On Monday Colonel McCaull will begin the supplementary musical season at this house with the first representation in English of Millock's *Black Hussar*.—This is the last week of *Fantasma* at Niblo's Garden. On Monday night General Grant's birthday was celebrated here by the introduction of a tableau representing the war hero at Appomattox. Next week, *Monte Cristo*.—On Wednesday of next week the 250th performance of *Adonis* at the Bijou will take place.—*Cordelia's Aspirations* is drawing well at the Fourteenth Street Theatre. It will continue there until the close of Harrigan and Hart's season.—*Dakota* is still kept on the boards at the Lyceum. Its merits have been verified by increased attendance.—The last performance of *Twins* will be given on Saturday night at the Standard Theatre. The comedy has been a total failure here as elsewhere.—*Sealed Instructions* is literally crowding the Madison Square Theatre at every performance. The success of its run is now beyond doubt.—*Dan'l Sully's* domestic farce, *My Corner Grocery*, is delighting the throngs of patrons at Tony Pastor's Theatre.

...and a half of nothing in par-

ticular," as the author expresses it, seemed to pass very agreeably with a very large audience at the Grand Opera House on Monday evening. That it was also an appreciative one was evident by the continuous laughter and applause. Charles E. Evans as the book-agent, was as limber and cheeky as could be wished for in the portrayal of such a character. William Hoey made the most of his Old Hoss, and had some of his songs and dances redemanded. The priority, though, for real acting must be given to Jennie Yeaman, for she does not employ the exaggerations of a variety actress, but the spirit of true comedy. The other Meteors shot here and there with various effect, and some were complimented with demands for encores. Next week the patrons of this house are to have *Siberia*.

The People's Theatre was filled throughout on Monday night by an audience gathered to witness the presentation of *Only a Farmer's Daughter*, which has been given all over the country for many years with great profit. The play, which has been seen here frequently before, contains strong situations and plenty of comedy to alternately thrill and make mirthful the observer. The performance pleased the audience, which frequently applauded vociferously. Some very good people have been engaged specially for the New York engagement. The sympathy of the house was touched by the appearance of Bijou Fernandez, as Nelly, a part she acted nicely. Frankie Kemble, as the Irish maid-servant, Molly, displayed a thorough knowledge of the soubrette business. She was very natural and her brogue was not overdone. For two songs and a dance she was recalled several times. Charles Frew, in the small part of Higgins, an English butler, fairly broke the audience up. His every movement caused laughter, while his make-up and costumes were wonderful to behold. For a dance with Miss Kemble he was recalled thrice. Lillian Lewis in the role of Madame Laurent, the adventuress, proved to be painstaking and gifted with abundant power. Miss Lewis appeared at a disadvantage, inasmuch as she was obliged to supplement her ordinary duties by directing the stage. Willie Cowper, as Jack Hartley, was good, and Madame Michel, as the Witch, was excellent. The other parts do not call for particular mention. The mounting was excellent.

## The Musical Mirror.

*Polly*, produced at the Casino on Monday by the Rice company, made as much of a hit as any comic opera with a bad book and poor music could, when supplemented by picturesque dresses, pretty girls and a good cast. The story of *Polly* is thus given:

*Polly Pluckrose* is the orphan child of a British Grenadier who has lost his life in the Ashantee war. *Polly* is adopted by the 200th Hussars, and grows to womanhood under the care of that gallant regiment. When the opera opens she is loved by Private Mangle, a smart young trooper, and regards his suit with much favor. At an inspection of the regiment, Major-General Bangs, C. B., is greatly struck with *Polly's* grace and beauty. He immediately avows his passion, and proposes marriage. *Polly* is impressed by the superior advantages of an alliance with an officer of high rank instead of an obscure private soldier, and being a "girl of the period," she unhesitatingly gives Major-General Bangs, C. B., the preference. The betrothal is about to take place, in the presence of the regiment and the General's family, when Lady Priscilla McAssor, widow of the late Lord McAssor, abruptly declares *Polly* to be her own daughter. As Lady McAssor is the sister of Major-General Bangs, C. B., the contemplated marriage becomes illegal. Private Mangle gives audible expression to his elation, but his triumph is clouded by the announcement that *Polly* must leave the regiment. She tenderly bids her old comrades farewell, and departs for Camden Town, accompanied by her aristocratic mamma. In Act II, the division commanded by Major-General Bangs, C. B., is ordered abroad to rescue a small British force besieged by the treacherous King of Tintantackini. The General's family visit the camp to take leave of their esteemed relative and his gallant troops. *Polly's* tenderness for the handsome young soldier is revived on meeting him, and, at his urgent request, she verbally promises to marry him. The inconsiderate trooper neglects to obtain from her an agreement in black and white, and soon has cause to repent the oversight. The startling discovery is made that Lady McAssor never had any children. She is not *Polly's* mother. Hereupon General Bangs ardently renews his suit, and orders the Pet of the Regiment to adorn his lot and wear the family jewels. *Polly* cheerfully consents. At this impressive juncture, Private Mangle plays the trump card held in reserve. He declares himself to be a German prince in disguise. This noble avowal is the test of *Polly's* fidelity. She proves true to her first love, and renounces the hand of General Bangs to accept that of her titled young man. In desperation the General offers the Prince his sister, Lady McAssor, but his highness resists even that temptation. Just in time to prevent a catastrophe, which would have cast a gloom over the ending of the opera, a telegram reaches Major-General Bangs, C. B., conveying the glorious intelligence that the siege of Tintantackini has been raised and war is averted. As a reward for the eminent services he might have bestowed upon his grateful country, the General is raised to the peerage, and all ends happily.

There is some coherency about this description which is more than can be said of the libretto itself. Mr. Mortimer has tried to imitate Mr. Gilbert, of course, with lamentably imperfect results, for his versification is faulty and his attempts at wit are funereal. The words of the songs are bald parodies of the principal lyrics of *The Pirates* and other Gilbertian achievements. The work, however, was received in a friendly manner by the audience, which filled every available part of the

house. The lance-drill and other military movements "took" amazingly.

Lillian Russell was received with little warmth. Her voice has become worn out. Her figure is better adapted to Lady Jane than aught else we can call to mind. J. H. Ryley, as Major-General Bangs, was amusing. The women in small parts, wearing handsome and showy costumes, were very cordially received. The scenery was capital. *Polly* will run altogether seven weeks—when Nanon will be ready. Mr. Rice expects to introduce some new choruses and other features next week.

## London Gossip.

LONDON, April 18.

The return of Henry Irving and Ellen Terry to their home and theatre is an event in the theatrical world. The *London Times* regards it as of sufficient importance to devote over a column of editorial leader-writing to it, which is also the case with the *Daily Telegraph*. When the two dailies recognized as the most scholarly in England strive to pay honor to great artists, it is proper for others to mention the fact and participate in the pleasure of Mr. Irving and Miss Terry's homecoming. That these two artists are among the greatest of this or other countries is not to be doubted for an instant. Bouquets and welcomes will make Mr. Irving's time very much occupied for some weeks to come. Mr. Ledger, of the *Era*, starts the round of Irving entertainments by giving (aided by Mrs. Ledger) a musical "At Home" to the tragedian on Sunday (to-morrow) evening, to which have been invited some of the brightest literary lights of London.

But agreeable as these receptions must be to the recipient of them, the general public, after all, are more concerned about Mr. Irving's reappearance at the Lyceum Theatre in a round of his old successes before presenting *Olivia* to the London public. No theatre-goers are more interested in the reappearance of their favorite artists than the Playgoers' Club, who propose occupying the entire first row of the pit on Mr. Irving's re-entrance at the Lyceum.

The Club has critical judgment as well as literary ability in its ranks. As an instance of the latter may be mentioned the name of Jerome K. Jerome, a very prominent member. He has just published one of the most readable, amusing books of the season. It is entitled "On the Stage and Off: The Brief Career of a Would-be Actor." It is a droll recital of experiences in provincial companies and barn-storming, to which all actors are more or less subject. It opens thus: "There comes a time in everyone's life when he feels he was born to be an actor. Something within him tells him that he is the coming man and that one day he will electrify the world. Then he burns with a desire to show them how the thing's done and to draw a salary of three hundred a week—and when he finds that there are obstacles in the way of his immediate appearance at a leading West End theatre he is blighted." At last, however, after many failures, and sundry "tips" to agents, the desire is accomplished and the aspirant becomes an actor. His description of the first rehearsal, the head carpenter and property man, etc., are extravagantly funny. As a hit at the actual scarcity of existence of the traditional "green-room," he says of his first theatre: "There was no green-room. There never had been a green-room. I never saw a green-room, except in a play, though I was always on the lookout for it. I met an old actor once who had actually been in one, and used to get him to come and tell me all about it. But even his recollections were tinged with a certain vagueness. He was not quite sure whether it had been at Liverpool or at Newcastle, that he had come across it and at other times he thought it must have been at Exeter. But wherever it was, the theatre had been burnt down a good many years ago—about that he was positive." Of salaries he says: "Henry Irving, speaking somewhere of his early days, mentions his weekly salary. I think, as having been twenty-five shillings (\$6.25), and no doubt at the time he thought that very good and can most likely remember when he got less." Of the way actors address each other Mr. Jerome whimsically ruminates as follows: "Every actor is 'my boy'; every actress is 'my dear.' At first I was rather offended at being addressed 'my boy,' but when I heard grey-headed stars and respectable married ladies addressed in the same familiar and unceremonious manner, my dignity recovered itself." The dresses and make-shifts thereto, the theatrical caravan-like travelling basket, the lodgings and landladies, are touched upon in witty fashion. Then there occurs a pathetic bit worthy the pen of Dickens. It is about "Mad Mat," a poor, harmless lunatic of a super, who had once aspired to play Romeo, but his "opportunity" never came. At last the struggle ended for money and fame, and his poor life went out. The author says: "People who have lived for any length of time on six shillings a week don't take long to die when they set about it, and two days after I last saw him 'Mad Mat's' 'opportunity' came, and he took it." About ladies' dresses, the author asks: "Why do actresses have so many dresses? The dress that Miss Eastlake wore in *The Silver King* would, I am sure, do all right for Ophelia, and what difference is there between Queen Elizabeth and Mrs. Boucicault? None whatever, except about the collar and the sleeves, and anybody can alter a pair of sleeves and make a ruff."

There is in this unique little volume nothing of an unkind character, nor is it highly colored. The theatrical profession are eagerly reading it and laughing at the drooleries of its o'ertune sketch. In an earnest preface he says: "I met far more honest, kindly faces than

deceitful ones, and I prefer to remember the former. Plenty of honest, kindly hands grasped mine, and such are the hands I like to grip again in thought. Where the owners of those kindly hands and faces may be now I do not know. Years have passed since I last saw them, and the sea of life has drifted us farther and farther apart; but wherever on that sea they may be battling, I call to them from here, a friendly greeting. Hoping that my voice may reach across the waves that roll between us, I shout to them and their profession a hearty and sincere God-speed." I trust *THE MIRROR* readers will pardon this long notice of a book which is the talk of the hour in those "green-rooms" the author regards as often a myth. An American republication of this shilling book is urged to Mr. Jerome on all sides, for within its pages are many shillings' worth of genuine merriment to those who know the stage life practically as well as to those who only know it by hearsay.

Another book, written in Italian, soon to be translated, is by Madame White Mario, the widow of Signor Alberto Mario, and is a memoir of the late Joseph Mazzini. Musical people are very anxious to obtain the English version.

Appropos of music, we are having a veritable feast in English opera at Drury Lane. This week was marked by the production of a new opera by Goring Thomas, whose *Esmeralda* set the world agog a few months since. Mr. Thomas is a young man of three-and-thirty, yet he has composed an opera worthy of Meyerbeer or Verdi, of that school, yet not in any sense suggesting the faintest plagiarism. It is grand opera in every essential. The words of the libretto by Julian Sturgis are worthy of the music.

The theme is Russian. The Russia of 1760, of Queen Catherine's iron rule and of serfdom. The plot suggests the drama of *The Danicheffs*, so it can easily be fancied how full of romance and poetry and folklore and national anthems it is.

One verse of Nadeshda's sweetest ballad runs as follows:

Ah, it is good to be alone, my heart—  
Far from my life of little cares—alone,  
Alone with dreams! Alone! O heart of mine  
How thou couldst love, if thy sweet dream were true!

On the approach of Valdemar, the lover, and Nadeshda, his freed serf, to the chapel to be married he softly sings it, recitative, "And now, dear love, the great glad hour is here."

The house on this initial production was crowded to its utmost capacity. Royalty being represented by the Duke and Duchess of Edinburgh and the Marquis of Lorne. The author was called and recalled, even the orchestra joining in the enthusiastic ovation. Mme. Alwina Valleria scored a great triumph, as did Josephine Yorke, Barton McGuckin, Leslie Crothy and W. H. Burgon. The ballet of peasant girls in Russian costume was a most picturesque novelty, and the season of year, the almost tropical time of midsummer in this land of Winter, ice and snow, was most beautifully elaborated in scenic effects. The opera is one of the few musical creations of the Nineteenth century.

Speaking of music, one of Carl Rosa's violinists remarked lately, in reference to the London Promenade Concerts, that the recognition accorded each of the national airs is as follows: "Turkish, loud cheering. German, divided. French (the 'Marseillaise'), cheering. Italian, cheering. Chinese, cheers and laughter. Russian, hisses and uproar. Soudanese, some cheering. British, great enthusiasm. When," he continued, "the National Anthem is cheered most and the 'Marseillaise' next, the political confusion of the audience is in a most chaotic state."

The "Star Spangled Banner," among anthems, will have a chance to demonstrate its enthusiasm of reception at an American concert in London to be given by a number of American ladies in aid of the wounded soldiers in the Sudan under the direction of the Princess of Wales at St. James' Hall, Tuesday morning at half-past nine, June 9. The Prince, Princess and others of the Royal family are intending to be there. All the performers, both artist and amateur, are to be Americans. Honorable J. R. Lowell is greatly interested in the proposed concert.

Among the lady patronesses are Madame Waddington, Viscountess Mandeville, Lady Playfair, Mrs. Ronalds, and last, but not least, that most beautiful American lady, either in London or the world, the former belle of New York, Miss Jerome, known now as Lady Randolph Churchill.

## Combining for Protection.

On Saturday last a number of American playwrights and play owners, including Messrs. A. M. Palmer, Dion Boucicault, Bartley Campbell, M. H. Mallory, George Fawcett Rowe and T. Henry French, met at the Madison Square Theatre for the purpose of making preliminary arrangements for the forming of a society to protect the writers and owners of plays from the unscrupulous pirates and small theatre managers who make a business of living on the brainwork of others.

Ever since *THE MIRROR* by its determined warfare against these gentry, in which, it will be remembered, an organized body of them were forced to leave this city through its being made too hot for them, the different authors whose successful works are being boldly performed in out-of-the-way country towns by irresponsible managers backed up by rascally adventurers, have been endeavoring to get at some plan by which the evil could be remedied, if not totally suppressed. It was finally determined that an organization be effected in which the subject could be fully discussed by those most immediately concerned in the matter, and through which means could be taken to stop the infamous piracies in a manner that without organization could never be accomplished.

At last Saturday's meeting the gentlemen present discussed the subject in all its different bearings, and a committee of three, consisting of Messrs. Rowe, Campbell and French, was appointed to see different American authors until the number of twelve had been secured, as it was not thought advisable to start the organization with a smaller contingent of members.

"I hardly care to talk much of the preliminary meeting of last Saturday," said T. Henry French, when approached by a *MIRROR* reporter the other day, "but when we have our next meeting, which will probably be within a week or two, there may be something to tell the papers. This organization has been in contemplation for some time, and that it will accomplish its object when once in working shape, I have not the slightest doubt."

"It will not be long before we have our twelve members, and then the pirates had better take heed, for it will go hard with them. Some good work has been done by us already. Mr. Boucicault, for whose return to the city we waited before calling the meeting, has just stopped young Forepaugh, who keeps a museum in Philadelphia, from performing *Led Astray* at his place, and I have within a week or two compelled an actor to take *The Banker's Daughter* out of his repertoire. I don't care about giving the man's name, for he played it very well. I don't know exactly what plan will be adopted for suppressing these pirates, but I believe that Mr. Boucicault has a scheme written out which he may read to us before he leaves for Australia. When authors and play owners once get working together for the common good they are bound to sweep everything before them."

## Harrigan and Hart's Plans.

The general impression that Harrigan and Hart regretted their move to the Fourteenth Street Theatre was expressed yesterday by a conversation which a *MIRROR* reporter had with the former at his home on Perry street.

"I am very glad," said he, "that our temporary occupation is nearly ended. The place would never suit us as a permanent home. The Major, which was one of the greatest successes we ever had, fell flat upon revival, and all our efforts to make anything go proved fruitless. Somebody else may be able to catch on there, however, and I hope they will. Our matinees, which drew crowded houses on Broadway, were very small at Mr. Colville's house."

"Have you a theatre in view?"

"As yet—no. When we do settle we will stake everything on the result. Upon leaving New York we will play several suburban places and a few leading cities. I think we may do good business on the road."

"Then you cannot tell whether or not you will open a regular season in the Fall?"

"We are sure to open somewhere in the city, but as yet we are in the dark as to the place. I am working away upon a new play on which I place great hopes. I have revised *Are You Insured?* for Mr. Hanley, strengthening several of the parts."

The company will close the regular season on May 18. The reporter learned from several sources that capitalists had offered Harrigan and Hart land and capital to build a theatre, among them being a manager under whom they formerly played.

## Amateur Notes.

Ada Lobdell Melvin, who made her debut as Hebe in *Pinafore*, will continue on the professional stage.

Mrs. Edward Morris announces her intention to tread the boards next season.

Mrs. Stuart Pond is the latest aspirant for dramatic honors.

Lady Monckton, who has figured prominently in England with Mrs. Langtry in amateur theatricals, has joined a company playing in London.

Elsie Gerome will travel in Lotta's support in the Fall.

The Amateur League does not perform as frequently as of old. The *Minerva* closed its season with *The Rivals*.

Mrs. James Brown Potter has become conspicuous. Her name heads the cast of a play nearly every week.

W. A. Clarke has added much to the success of the Amaranth performances this season. He has been seen with success in the leading parts of *Old Heads and Young Hearts*, *The Passing Regiment*, *West End*, *The Wedding March*, *Heir-at-Law*, etc., and has shown talents of a high order in many of his characterizations.

Elita P. Otis should be established as the leading lady of some prominent Association. The lady is clever.

The Kemble this season brought out *The Poor Gentleman*, *Crocket on the Hearth*, *Green Bushes*, *Old Heads and Young Hearts*, *Man and Wife*, *Leah the Forsaken* and *The Rivals*. The Gilbert has been seen in *False Shame*, *Esmeralda*, *Young Mrs. Withrop*, etc., and the Amaranth in *The Passing Regiment*, *Saratoga*, *The Guv'nor* and other plays. There is a strong rivalry between these associations for supremacy.

Julius Caesar, which was to have been performed at the Academy on Tuesday in aid of the Bartholdi Fund, has been indefinitely postponed. It was found impossible to properly cast the tragedy.

The Treacherous Guest was produced at the Brooklyn Park Theatre on Tuesday afternoon by the Gilbert. R. C. Hilliard assumed the principal role.

Members of the Amaranth appeared in *The Squire's Last Shilling* at the Brooklyn Academy of Music last evening. It was the farewell entertainment of the season.

Eleanor Trafford writes from Detroit to say that for the last four months she has been connected with the Monte Cristo company. She has severed her connection with that organization to join forces with a stock company in San Francisco.

R. C. Hilliard received more praise for his enaction of the hero of *False Shame* than in any character which he has ever essayed. Mr. Hilliard has been re-elected President of the Gilbert. A wise selection.

Dr. Walters was in charge of the Julius Caesar entertainment, but found it a difficult task to fulfil properly.

Mrs. E. J. Grant will no longer take part in the Amateur Opera Association productions.

Many friends of Hattie Neffien were present on the first night at the Standard to witness her creation in *Twins*.

The Greenwood Literary Society, on Wednesday evening last, at Turn Hall, gave *The Two Orphans* in a passably good style, and the vast audience gave frequent evidence of its approval. The performance was for the benefit of the Parole Club. William Hawkins as the Chevalier De Vaudrey was somewhat disappointing. He rants too much. The De Linieres of P. H. Cosgrove was a fair bit of work. A. Tybryng's Picard was overdrawn. Theodore Smith was an excellent Pierre Frochard. The Jacques of M. L. Shillak was very good. The Louise of Amy Lee and the Henriette of Ada Forrester were fairly done. As La Frochard Louise Forrester was very good in some scenes. Edith Lyte portrayed the dual role of the Countess De Linieres and Marianne acceptably.



## The Giddy Gusher.



More than pictures or letters, old songs and unfamiliar smells can bring back past scenes and forgotten events. About this time it should strike all women and most men that letters are very bad property—to build on or to hold. A woman should keep no letters save those of her mother; they are the only ones that repay to re-read. They generally contain pennyroyal opinions and sage advice, with all the herby wisdom of an old lady in the country. But through mothers' letters runs that unbreakable golden thread of love that gilds life from our cradle to her grave; the glittering, untarnished thread that the shadows of evil and the tears of trouble cannot dim. Always keep your mothers' letters, girls; but, for heaven's sake, destroy those you get from your young man. And, if you have a grain of common sense, don't write what are called love-letters. It's very natural to do so; a woman feels, so often in her life, like sitting down and pouring out a bucketful of loving words on the Ichabod of the occasion.

Stop, Maria, with your pen in the ink-bottle, with all the imprisoned sweetness beating at your finger-ends for release upon paper, and ask yourself these questions:

"How would I like to see this letter printed five years from date?"

"How would I like to have the woman of the future find this letter in Mr. F's private papers when, in rotation of office, I go out and she goes in?"

"How would I like to have this letter turn up in my life, in any sort of way, five years from date?"

Just go and write those questions on a card and paste it up in your desk, Maria. I bet you'll write no love-letters, but die with all your music in you, like a Saddlercock oyster.

Look at this idiotic Mrs. Whiting up in Bridgeport—a fine-looking, educated woman, with a good position and a comfortable home. She writes a lot of compromising letters to a wretched snip of a counter-jumper, who keeps them for years, and when her husband has a row with her, skips in and sells those letters to Mr. Husband for so much a dozen, as if they were fried Connecticut doughnuts.

There's evidence coming up every blessed day of the awful effects of writing letters. If you can get hold of your epistles after they have done their little work and survived their usefulness, why—write away.

It's only by experience a woman finds out that she "hadn't ought to," and the Gusher has taken her medicine you may be sure. But she has had the antidote for the poison, and derived great satisfaction from a holocaust of her own letters when she administered the estate of the party to whom they were addressed; and she has learned by sad experience the folly of keeping a lot of letters (written at white-heat) to sit down and re-read by a hearth on which the fire has gone out. Still, she has mustered philosophy enough to laugh at the cussed changeableness of the changeable cusses who address you as the "angel of their soul" one week and "do not speak as they pass by" the next.

No, Maria; keep your mother's letters and destroy everyone else's. That saves you a lot of unpleasant recollections.

But, as I started in to say, even more than old letters will a song or a smell bring back the past. The odor of absinthe, you would say, might revive some recollection of Paris and its cafés. No, it always brings up an old-fashioned country church, with a nasal parson and red-cushioned pews and long Summer-day services, when fennel, aniseed and caraway were fed to my infant stomach to keep it in abeyance through weary sermons.

I was turning over the leaves of a music-book last night, and it was a perfect panorama of the past. With a rippling accompaniment on the score beneath, I read the pretty words of Tennyson's "Brook," and I see a slender little woman at the piano singing it very sweetly to a big, fat, white-meated man, who always reminded me in appearance of Count Fosco. I saw that slender girl the other night, whom I remember singing that song to George Butler, and she is as round and rosy as a Fall pippin. It was Effie Germon.

"Shells of the Ocean!" Dear dead Lucille Western, with her hair done up in a big hair doughnut on her forehead. I can see her with her guitar, tooting away at her favorite songs in the early days, when she and Helen, the beautiful sister, were the idols of the dudes. "I'm lonely to-night in my sad little cham-

ber," sang Lucille, and "If he would come once more." Unfortunately for Lucille, he did come, and he had much the best of it.

"Happy, happy be thy dreams," Sher Campbell, with his splendid baritone voice, used to sing that as "Woppy, woppy, woppy be thy dreams."

"Bonnie Annie Laurie." That takes me way back. I am lying in a trundle-bed, and through an open window that song, sung by a coarse but tuneful female voice, comes to me night after night. I went every morning to see the songstress. She was dressed in Scotch costume, and was called the Highland Maid. She was one of the earliest walkists, and was doing a hundred miles in a hundred hours, or something like that. She had hired a hall near my home, and on a platform was doing her great feat with a pair of great feet that she dipped in pails of water each time she turned in her walk. During the last days—poor old Highland Maid, she knew but one song, "Annie Laurie!"—and she sang that to her visitors continuously from eight to ten every night. So that tune and that walking-match girl are identical with me.

Here's a batch of real old-timers: "Belle Brandon," "Bonnie Eloise" and "Napoli-taine." Don't you remember a big, fat man named Abecco, who used to play the harp splendidly and sing "Napoli-taine"? There's no denying it, the tune-builders of today are reflexes of the past. We have no new airs as tuneful and delightful as the old ones. I was roaming 'round some horse farms, the other day, and if I am not greatly mistaken, I saw in an old fellow one of the favorite tenors of old times—Jack Herman. He used to sing through his nose, to be sure, in preference to his throat, but he had a nice repertoire of songs, and "Bonnie Eloise" was one of them.

There was another nasal tenor, but a very popular one—poor, dear Tom Prendergast, who was for years with the Bryants.

I don't believe that till the end of time there will be such another troupe as those same Bryants used to be—especially when they got up to Twenty-third street and had that wonderful trio of comedians, Dan Bryant, Nels Seymour and Unsworth, the cleverest men in their line of business we have ever had in New York.

I was reminded of poor Jerry Bryant the other night, and his song of "Sweet Evalina," by a rattling friend of mine, who is a beautiful singer. But he has no idea of the words of a song, especially if it be sentimental. He plays his own accompaniments, and whenever he is dubious about the lines he pounds out some resonant chords to cover up his deficiencies and furnishes his hearers with some remarkable verses. He was singing some very touching song on that perennial subject, Mother, and the refrain ran something like, "Keep her and caress her, By no harsh word distress her; You'll never miss your mother Till she is lowly laid."

To my surprise, he sang, with several sheltering crashes—"Then kiss her and caress her, Be sure you don't undress her; You'll never miss your mother Till the well runs dry."

And here is the noted funeral melody, "Angels ever bright and fair." I honestly believe I have told you the story before, but it's so wonderful an incident it will bear repeating, and I associate that afternoon and that composition together as naturally as I do the sun and moon.

It was a dark Winter day, years ago, when Parepa-Rosa, most magnificent of singers and noblest of women, climbed round in a coupe from the Belvedere House to spend the afternoon with the Gusher. What with sleet and snow and frozen rain, it was an awful day. No one could carry an umbrella or protect themselves from the pelting, icy storm that beat in from all parts of the compass.

Parepa wore about her precious throat white tippets of boa-constrictor length. She had hardly unwound herself and settled down for a snug chat when a messenger arrived from a home into which Death had entered.

For many months a poor seamstress had labored for several of my friends early and late to procure food and medicine for an unfortunate dying daughter. One of her expressed wishes had been that her few friends might attend the funeral, and I had promised positively to be there.

"There's no help for it, my dear," said I; "make yourself easy and content; I will not be away more than an hour. The poor thing is to be buried to-day; I must go."

"I shall go with you," said Parepa, beginning to tie up her throat. So together we set off for the abode of poverty and sorrow.

I have no words to depict the emptiness and wretchedness of that place. All that had made it home for a poor, toiling mother lay with upturned, wasted face in a dreadful stained-pine coffin. It was a twenty-five-dollar funeral; and if there is anything worse than death, it seems to me it's a twenty-five-dollar funeral. The undertakers advertise them as inducements to die; but if any one contemplating the great change will take a hack at that black alpaca hearse, red-pine coffin, with scalloped paper muslin lining, with two night-hawk derricks and a parson, belonging by every outward sign and inward token, to Jake Hess' poorhouse on the Island,

they will hang on to this wicked world and take no stock in another that has to be reached by such horrible means.

Well, this sorrow stricken mother, when we got there, was paying a man with a ghastly screw-driver in his hand the twenty-five dollars in small change—money that had been earned by months of toil. Parepa uncoiled herself and sat down amid a few humble friends of the poor mother, and we waited further developments.

The undertaker's bill was settled at last, and the poorhouse parson got in his fine work. I never listened to so empty a service. It fairly rattled all the horrors of the grave. Its stifling darkness, its eternal loneliness and desolation, its earthly companionship of detestable creeping things came over us as we listened to the heartless ceremony incidental to a twenty-five-dollar funeral.

Some way, when it was over, and the parson picked up his rusty hat and cotton umbrella, and the undertaker resumed his screw-driver, there came over us all a sense of misery and the unsatisfaction of living as well as dying. I know I never had so little heart as when I glanced at the big, splendid creature who had shared my pilgrimage to the shrine of suffering and squalor. She was slowly drawing off the thick gloves she wore. She held the snuffy undertaker with compelling eyes as she advanced, and he fell back from the coffin. She laid her large white hand, like a materialized prayer, on the yellow forehead of the dead girl. She raised her eyes, full of loving human kindness, to heaven, and that wondrous voice sang out, as never it did before, "Angels ever bright and fair, Take, oh, take her to your care."

There were hundreds beneath that crowded tenement roof. In an instant the stairs and halls were crowded with that song-loving people, the Germans, and the pearly gates swung wide for a soul ushered past them by a service of devotional melody worthy an empress.

Ah, my beautiful darling, with the voice of an angel, for many, many years you have swelled the chorus in which the stars are supposed to sing; and you know now how that act of yours stirred the pulses of the saints. But I felt then, as I fell upon her neck, like one "who falls upon those altar stairs that lead through darkness up to God."

She made light of the impulse and her noble act, but it did much to make a good Christian out of your GIDDY GUSHER.

## Professional Doings.

—Richard Mansfield is gone to England.

—Janish will sail for Europe in a few days.

—D. G. Longworth will leave for England in about a week.

—M. W. Hanley has engaged W. S. Daboll for his company.

—John Murphy has returned to his brother Joseph's company.

—Frank Oakes Rose returned from the West Indies on Saturday.

—Eleanor Trafford is travelling with the Wilbur Opera company.

—Minnie Maddern's season will close at St. Joseph, Mo., on May 2.

—William Stafford and Evalyn Foster closed season in Oshkosh, Wis., on Saturday.

—Colonel Sinn will produce Alone in London at his Brooklyn Theatre on May 4.

—John D. Townsend is prosecuting his suit against Lillian Russell for \$500 counsel fee.

—On Saturday M. J. Gallagher left for Philadelphia to join M. B. Curtis' company.

—Signor Imano has been engaged by S. W. Fort for the Summer Opera season at Washington.

—The Black Hussar will be brought out on Friday night by Manager Amberg at the Thalia Theatre.

—Augustus Bruno has been engaged by M. W. Hanley. Next season he goes with We, Us & Co.

—Edward Seabrooke will play Hobbies next season, having arranged for it with N. C. Goodwin.

—On Saturday Clara Morris will give a matinee—the only one during the New York engagement.

—Boucicault is trying to book eight weeks in New York for next season, but finds difficulty in doing so.

—On Saturday Manager Durant devoted the proceeds of two performances to the Bartholdi Pedestal Fund.

—Sidney Fenwick, a young English actor, has been engaged by Lester Wallack to replace J. C. Buckstone.

—C. B. Cline, late of Bride and Frear's Bunch of Keys, is now on the out-of-town staff of the Boston Theatre.

—Walter Reynolds has been engaged for the Wallack company's tour. He replaced Herbert Kelcey in Diplomacy.

—Thomas Gossman, the engineer of the Lyceum Theatre, has been presented with a gold watch by his fellow-employees.

—Edward McArdle left for Chicago on Monday night ahead of Maude Granger's company. She will play The Creole.

—W. F. Falk is booking time for the Summer and next season. He intends taking a company on the road with two new operas.

—On Saturday, owing to illness, Belle Stokes did not appear with We, Us & Co. Her part was filled by Lelia Blow, late of the Bijou.

—If the trustees of the Gilsey estate do not succeed in finding a tenant shortly they will convert the Comedy Theatre into offices and stores.

—Belle Archer, Herbert Archer, Alfred Fisher, Walter Reynolds and Maggie Hallway have been engaged by Colonel Sinn for Alone in London next season. Cora Tanner will be starred.

—Fred. Warde is playing in San Francisco this week.

—Dowling's Nobody's Claim company closes on May 2.

—W. H. Fitzgerald has joined M. W. Hanley's company.

—Oliver Doud Byron ends his season in Boston on May 16.

—A. Z. Chipman has submitted his drama, Chip, to Ida Mülle.

—Jeff D'Angelis has been engaged by Dan Sully for all Summer.

—The rehearsals for Nanon begin on Monday next at the Casino.

—The Boston Theatre is to let for the months of June and July.

—Eugenia Maynard has been engaged to appear in Polly and Nanon.

—The Abbott Opera company closed season in Philadelphia on Saturday.

—Oliver L. Jenkins, late with Roland Reed, has reached the city from Chicago.

—Ristori's engagement in San Francisco was a financial squeeze to her managers.

—Vernona Jarbeau is taking lessons in dancing preparatory to her starring tour.

—Advance sales for Augustin Daly's season in San Francisco are already considerable.

—Charles D. Herman, leading business, is at liberty for the Summer and next season.

—Next month Roland Reed will give his new play, Humbug, a metropolitan airing.

—Cyril Searle has arrived in town. Rose Eytunge closed season in Michigan last week.

—Sculptor Sheehan's plaques of Dan Sully are to be seen at nearly every corner in the city.

—Mark Price is the latest addition to dramatic authorship. He is writing an American play.

—Sadie Contelyou, late of We, Us & Co. and Pop, will join the Adonis company next week.

—W. H. Oakwood has been engaged by Manager Vaughn for Maude Granger's company.

—Augustin Daly has purchased A. W. Pinero's new farce, The Magistrate, for America.

—E. T. Harvey has succeeded D. B. Hughes as scenic artist at Heuck's New Opera House, Cincinnati.

—The circus season bids fair to be rather lively in the matter of trenching upon debatable ground.

—Mrs. Charles Benton is the successful bidder for the lease of the Fort Worth (Tex.) Opera House.

—Last week W. T. Carleton received a cablegram from London announcing the death of his father.

—S. G. Ely, heavies and juveniles, is at liberty for next season. He is at his home in Philadelphia.

—Blanche Seymour will be at liberty after May 30, when Flora Moore's Bunch of Keys season closes.

—It has been settled that H. E. Watcham will manage Faurot's Opera House, at Lima, O., next season.

—A grand opening of the Casino roof-garden will take place on Sunday next, if the weather permits.

—W. H. Lytell will play a Summer season in Montreal, W. S. Harkins and W. H. Morris have joined him.

—Henry Belmer's company is in financial straits. It is in interior New York and beset by several executions.

—James M. Hardie and Mortimer Murdoch, the author, are rehearsing the latter's play, A Brave Woman.

—Thompson's Opera company opened to a packed house in St. Louis on Monday night. Iolanthe was presented.

—Gerald Eyre has been engaged by telegram for Dion Boucicault's Australian tour. Mollie Fuller is on her way East.

—Manager Amberg is considering an offer he has received to send his Thalia company to San Francisco this Summer.

—C. B. Bishop has been engaged as comedian of McKee Rankin's stock at the California Theatre, San Francisco.

—On Thursday last Ida Bell played Amelia Somerville's part in Adonis, Marie Broughton taking the place of the former.

—Joseph Gulick is back again with Haverly, and will remain with him for next season. He threatens never to leave him again.

—Alfred Bouvier, formerly on the Madison Square business staff and late with In the Ranks, has returned to journalism.

—Hyde and Behman are gradually getting out of the variety business and devoting their attention to minstrelsy and melodrama.

—It is rumored that there was trouble in the Mapleson camp in Boston on Monday night. The curtain was rung up half an hour late.

—A letter from San Francisco states that Wallace McCree is on his feet again, and has abjured his weakness for paintin' 'er red.

—Twins will not be kept on at the Standard after Saturday night if Manager Duff can arrange for another production before Monday.

—Eugenia Lindeman is doing some excellent acting as Justine in Only a Farmer's Daughter at the People's Theatre this week.

—Alfred Thompson is hard at work upon the libretto of Solomon's new opera. They desire to have it ready for the next regular season.

—Ed. D. Wilson, author of Ku-Klux, has changed the name of his play to In Name Only, as the first-mentioned title was liable to mislead.

—Hon. George H. Boker and Lawrence Barrett have buried the hatchet. The former is writing another historical play for the latter.

—Lilford Arthur has been specially engaged to play Henri de Sartorys in Frou-Frou in support of Blanche Revere. Earl Sterling is also engaged.

—George Gray, formerly of the Madison Square, who has been prostrated with illness for over two months, is convalescing and able to be around.

—Edward Clayburgh is busy with arrangements for his starring tour with Frankie Kemble next season. He says he is done with emotional plays.

—Manager Henderson, of Jersey City, intends keeping his Academy of Music open during the Summer at reduced prices—twenty-five and fifty cents.

—The Hoop of Gold will be played on the road again in a fresh arrangement by the old company. Mortimer Murdoch, author, will play Sam.

—Edith Alsworth, formerly of the Fay's company, who went to Italy in search of her voice, is on her way back, owing to broken health.

—Edwin A. Barron is negotiating the production of Knowles' play, The Way, Brooklyn on May 11. On May 18 she opens in An Outlaw's Son.

—Je nie Yessens and her husband, Victor Lester, will take part by permission of Hiram and Hoer, a company to play the Fanny Match in one-night stands.

—Robson and Crane will close their season of thirty-nine weeks at Hartford, Ct., on May 21. They have engaged for next season Adèle Belgarde and Selma Fetter.

—Miles, Rice and Barton have compensated with the Seguin-Port Opera company. The company will appear at the Fifth Avenue Theatre instead of the Bijou.

—The notorious Jac. Aberle has come in grief in Bradford, Pa. He skipped the town between two days, leaving a small army of creditors to mourn their loss.

—The Blue and Gray opens under Shook and Collier's management in Boston on May 4. The title, Ruth's Devotion, has been discarded and the old one retained.

—F. B. Devereux, collaborator with Max Ver Planck, is putting the finishing touches upon a new farce-comedy, which has been spoken for by a well-known star.

—Charles Fraw has had offers from several actors who desire to learn his secret of making up for eccentric parts. He declines of opening a class during the Summer months.

—Beginning with the week of May 11, the Fourteenth Street Theatre will be open to theatrical and other attractions, Harrison and Hart having concluded not to stay.

—The Manbury Overton company, in The Wages of Sin, have made a great hit at the Baldwin Theatre, San Francisco. Four weeks' run against Women will be put on.

—The Bijou Opera company is having a successful season in Florida. It begins to play northward next week, and after a few weeks' rest will do the watering-place.

—Fred Frear declined an offer yesterday to appear in Colonel Warner's opera, The Arctic. He will take out a Summer opera or vaudeville company with his wife as the star.

—On June 1 the Wallack company will band. Previous to that date they will play in Boston and Brooklyn, also appearing at Niblo's and the Grand Opera House here.

—James D. Shannon, treasurer of the Academy of Music, Cleveland, will have the good benefit the last week in May. He is looking for a good comedy attraction for the summer.

—Clara Morris' engagement at Daly's Theatre may be prolonged to four weeks altogether. Manager Goodwin has the option of continuing for that period at Daly's Theatre.

—James Collins, recently connected with the Remiz-Samuel troupe, is announced as the manager of the Summer season of light opera to be given at the Highland House, Cincinnati.

—The friends of Irving in this city gathered on Monday the usual card, "P. P. C." from Bram Stoker, dated Queenstown, and announcing the safe arrival of the dramatic cargo.

—Manager R. E. J. Miller's nephew, Harry Lewis, who has until recently spent in the bill-posting business in Cincinnati, will shortly assume charge of the box-office at the Bijou in that city.

—The People's Opera company closed at Utica on Monday after a season of thirteen weeks. The management wish that in spite of bad business they are only one week in arrears with salaries.

—The Milan Opera company, according to the managers, Messrs. Wetzel and Lottin, is doing well in the South. This organization, it is said, will be kept together and sent on the road next season.

—A large crowd of professionals assembled at the stage door of the Casino on Sunday night, and were very indignant because Manager Aronson denied admission to the dress rehearsal of Polly.

—Isabel Waldron, Gabriel McKee and Frank G. Campbell, are shortly to leave for Williams' company. Mrs. W. Britton and J. J. Lodge join the company for a supplementary season of a few weeks.

—Giles Shine writes that Frank Lottin and his wife, Ella Kea, recently shipped with an entire week's receipts of the Lucy Carrick combination at Newark, O., leaving the members of that company stranded.

—Frederick Darrell leaves Lima on May 3, and sails for Europe by the *Esmeralda* a week later. He is prepared for offers for next season. In London Mr. Darrell will make his headquarters at the Adelphi Club, Strand.

—William Hawthorn, who closed his engagement with Haulons' Voyage on Seine on Saturday night, has been engaged by Robson and Crane for The Comedy of Errors. He also had an offer from Sol Smith Russell.

—Edwin Whitney has been engaged by Manager McCull for The Black Hussar and all of next season, on account of his success in Die Fiedermaus. He will be known by his proper name, Edwin Whitney Hoff, in future.

—The following attractions will appear at the L. J. Vincent benefit to be given at Niblo's Garden, afternoon of Thursday, May 14: P. S. Gilmore and his full military band, Madison Square Theatre company, Henry E. Dixey, Mr. and Mrs. George S. Knight and company, Levy and Libard (comedians), Harrison and Hart's company, John A. Mackay, the Bent Brothers and Frankie Hewett (Australian comedians), A. E. Stoddart, John Gilbert and Maude Engel.

—Alone in London, by Robert Buchanan, has been purchased for America by Colonel William E. Sinn, who is already busy with preparations for the coming season. The play was given its American baptism in America on March 30, and was warmly praised by the press. Colonel Sinn is very sanguine that Alone in London will prove to be one of the most attractive of English importations of recent seasons. He will personally superintend its production, and equip it with the strongest company obtainable. The scenery will be of a description that will almost make a commonplace. The scenery and accessories are so cumbersome that only week week can be played. Alone in London will open on the season of '95-'96 at the Park Theatre on August 31, and play there two weeks.





A Parlor Match, at the Park, started off so well that I thought it would prove to be the best of its author's species. But even the curtain fell on the last act, I was apologizing to myself for thinking so. The first act is a very clever skit, exceedingly written and presented. The idea of the tramp going through the house and carrying everything off in his pockets while the family are looking on otherwise engaged, is very funny. Of course it is a variety show on its best behaviour, but capital variety. The wit in it is fair, and the situations are funny. The second act is a little broader, though still very good. The third act is a very funny scene. A tramp has got into the room, and become secreted in a bureau drawer. Evans has been taking a little whiskey on the sly, and pours out another drink, sees the tale, and the tale tells him to get out. He goes in, where he discovers the tramp, shuts the door hastily, evidently thinking it is the Jim-Jams, and after reflecting a moment, pours the drink back into the bottle. The third act is pretty snappy. It is coarse and vulgar to a painful degree. The fourth act is a very good one. The beautiful saloon is not written with much. Table-tipping, materializations, etc. offer sufficient scope for satire without calling in the coarsest variety methods. W. S. Gilbert writes satire; the author of "Parlor Match" does not. The last act is a very funny scene. I said, in a while. Jennie Yeamans, so innocent-kind, is absolutely bewitching, while Mr. Hoey and Mr. Evans are amusing in their antics. The letter as the book-agent—L. McCorker—furnishes a capital yarn. But Giveaway is a very good one. The tramp tries to break open a safe and then hides while the occupant of the room comes in after cost, which he takes from the safe. This was done at the Bijou last year in some admirable little of the kind. The last act is a very good one. The scene from the American is well told, the only others in the class who amount to anything are R. N. Dungan, whose singing was a feature, and Daniel Hart, who played the descendant of Captain Kidd.

Robert's Minstrels appeared at the Boston Theatre during the week, giving an excellent entertainment, the features of drill in The Black Watch and the military manoeuvres of the celebrated Highland regiments being some of the finest on stage. The Craggs also gave a wonderful performance.

Siberia did a fair business during its second week at the Globe, and so did A Tin Soldier at the Bijou.

Tony Pastor did a large business at the Howard Theatre. The T. J. Gilder brought a very jolly and popular Tony himself was received as cordially as ever. Edward H. Talbot's Nobody Home but Me was very clever, though copied in its main features after Frank McNiff's famous act, Silence and Punishment.

Francis and Kate's new play, The Gilder brought their Coliseum to the Burleigh playhouse and did a good business.

Items: One of the society plans announces that the marriage of Edwina Roth and Ignacius Grossman will be celebrated by the society on Saturday, May 12, at 8 o'clock thereafter. Madame Scalchi is at the Tremont House. William Warren was in a box at the Park Theatre last evening. William H. Sherwood gave a concert at the Park Theatre last evening. Park quadrancers are at the Parlier House this time. Sara Jewett will retire to her cottage at Pigeon Cove, Gloucester, at the close of the Union Square co's engagement at the Blenheim. The Boston Musical Association will give a concert, namely Saturday evening, May 5—Harry Bloodgood will have a testimonial benefit at the Boston Theatre. The letter of invitation was sent Mr. B. in January. The Boston Musical Association will give a concert from the city presented an acceptance until the present time. Among the volunteers at present are the Daly Brothers, Maister and Bartholomew, the Clarion Quartet, and the Boston Musical Association. The Boston Museum will close May 30.—W. J. Comly was in town last week.—Manager J. B. Schenkel and his wife, Agnes, will leave for Europe on the 15th of May. Mrs. Schenkel, Booth, and a company, including Fred Nickerson, will leave for Europe on the 15th of May. The Boston Musical Association will give a concert at the first presentation of A Paris Match at the Park, both. During the evening a beautiful basket of roses was sent to Mrs. Schenkel.—Annie Schenkel will make her debut at the Park Theatre in September.—Amy Ames has been re-engaged for the servant in a T. T. Soldier. She realizes and plays the part perfectly.

stage manager of the Boston Museum, will go with Lawrence Barrett next season.—George P. Harshbarger has been named from the box-office of the Bijou, Theatre, to the same position at the Lyceum for the season of 1894. A. McGlennen will have his annual benefit, 1894, next, among other volunteers, Joseph Hawthorn, Francis Coffey, D. J. Maguinlin and Rachel Nowell will appear in the Lyceum. The Lyceum will have a new season at the Boston Museum, May 1, will call his friends out in full force. He will appear as Toby Twinkle in *Aladdin*. His glimmer is not Gold, and as Toddlers, Mr. Wilson will be engaged to perform. He will be the glimmer's role in *A Tin Soldier* next season, which will be changed somewhat by re-writing,—it seems to be pretty well settled in theatrical circles that J. B. Wilson will be a star in the Lyceum next season. I sent you the first news of W. F. Owen's engagement. See I am wrong in the Mason matter.—*Lady's* was a mistake in print that John J. McNally of the Herald, would not correct. He has just received the statement that Nathaniel Child's will die. It. Which? I give it up,—it is a little singular that during the past week there was not a really "big" show, but a very insignificant one at the Boston Theatre. Indeed, five of them were variety shows—very good variety shows all of them, but nevertheless variety. If the two drama museums, which run variety shows as part of their entertainment, had been there were seven of them. How is that for Boston? This week, no variety at all, unless the Victoria Loftus and the Victoria Theatre. The Victoria Theatre is the one that has the members of the Harvard School

...the club are rehearsing Julius Caesar daily. The main characters will be acted by different persons. The only exception being the role of Marc Antony, which will be played by the same person, the president of the club. The object of the diversion is to give practice in acting to a greater number of students than the normal performances will be given at the Sacred Theatre in Cambridge toward the last of May. The class of 1904 is to appear at the Bijou Theatre, and will have the venture of their own in the play, though nothing as yet has been decided with certainty. There is one thing, however, that is certain.

Pope's Theatre (Charles R. Pope, manager): *Adam and Eve*. In this drama, did a rather weak business week of 50th. Her version of the play, however, is a good one, and her assumption of the leading role was clever. Her co. was good, and the setting, as usual at Pope's, excellent. *Shadows of a Great City*, 50th.

People's Theatre (W. C. Mitchell, manager): *Crossed*. A very good performance. The setting was excellent. The production of Bronson Howard's play, and the surroundings were rather incongruous. The week was a good one in point of attendance, owing to the fact that the Frank P. Blair Post No. 1, G. A. R., was interested in the proceeds. Atkinson's Comedy co. in Peck's Bad Boy.

Olympic Theatre (Charles A. Spalding, manager): Barlow-Wilson Minstrels held the boards to good business all the week. Their show is a fair one, but inferior to others on the road. Lawrence Barrett, 27th.

Standard Theatre (W. H. Smith, manager): Rents: Santley comb. did a splendid week's business. Thompson Opera co. open in Iolanté 26th.

Casino (George McManus, manager): The co. here is unchanged and is good enough to draw big houses. Murphy's Christening is the afterpiece. A new bill and co. 26th.

Levees: Cole's Circus had the usual bad week of broken

weather, and business suffered. The show is one of the best ever put on the road.—Hattie Harvey is the current opera star on the Exposition Roller Rink. The Grand opera House is at the highest level to the ground, and the magnificent will soon raise above the site of the old ruins.—Ed. Dunn, the bright and intelligent assistant-treasurer of the Olympic, benefited on Wednesday evening, 10th. He had a big house and netted a good sum.—Manager and his friends will take his annual benefit at the theatre the evening of 9th. He will have a big house as his popularity is general and widespread. Iolanthe will be presented.—George Riddle, the classical scholar, actor and reader, gave a series of lectures on the subject of the origin of this week. They were well attended.—The end of the theatrical season is approaching, as business is thinning out.

The regular season here virtually closed on Saturday night last, and a retrospective glance at the business of the season shows August about even with the season of 1912. It is trying that the theatres here have experienced in many a year. Few of them will be able to show a balance on the right side of the ledger, and those who can, be they balance ever so small, may consider themselves in luck.

At the Holiday Street Theatre, Bartley Campbell and White Slave co. closed a light week's business on Saturday night, and the last week of the season will be filled by Shook and Collier.

At the Grand Opera House, J. W. Albough will have his annual benefit, on which occasion J. W. Albough, Jr., will make his debut on the dramatic stage, playing *Mark Anthony* to his father's *Brutus* in the *Senate and Forum* scenes from *Julius Caesar*. Mrs. Albough will play *Queen Elizabeth* in *Elizabeth*, and *Madame de Merteuil* in *Madame de Merteuil*.

At the Grand Theatre, it is rather a singular coincidence that young John Albough makes his debut on the same stage and at precisely the same age that his father did. Messrs. Mann and Benoit will begin a Summer season of light drama, and associations with *The United States* will be continued with *The United States*.

The success of the season of Summer opera at Ford's Opera House, was gratifying to the management. Fra Diavola and Martha were given, and the co. was seen to very good advantage. Mrs. Seguin-Wallace gave a very clever performance in the role of the Queen. The rest of the cast was in competent hands with the single exception of C. H. Thompson's Lionel. The tenor is a novice in the business, a fact which was most painfully patent. Alonso Stoddard sang and acted fluently with considerable dash, and George Travolta, in the part of the persistent satisfactory Fra Diavola. The chorus was excellent, and deserves credit for the enjoyable way in which it did its share of the work. During this week Bohemian Girl, Chimes of Normandy and Faust will be given.

On Friday, Kelly, the popular manager of the Ford Street Theatre, will have his annual benefit on Wednesday night, April 26th on which occasion he will appear in his own play, the Shadow Detective, and be supported by a first class co. A good olio will precede the drama. It is to be hoped that the good manager, who has so far worked hard to make the old Ford a favorite resort for the East side theatre-goers and has succeeded.

The Queen's Evening is the attraction at the Museum for the night of May 10. The cast includes Florence Noble in the cast. The curio-hall also contains the usual array of oddities and some novelties has been announced. Colonel George O. Starr has gone to London to buy a collection of curiosities for the Museum. The work which is soon to take place at the Museum is as follows: Preparations are in active progress at the Academy of Music for the regular Summer season which will begin on Monday, May 12. The Academy is making strenuous efforts to have the opening night as good as new.—Thomas F. Hogan, of Holliday Street Theatre, will be tendered a benefit on Saturday, May 9. The concert will consist of a variety of songs and songs he has made many friends here and deserves a full house here. On Saturday afternoon owing to the indisposition of Miss Norma, Telulah Evans, one of the party of Marysville, will sing. The rich, beautiful songs which she uses well and it is regretted that the public here did not have a chance to hear her often.—Forepaugh, O'Brien and O'Brien's circus will be in the city on Monday, May 10. They will arrive with a neat little pile of hard money.—Annie Myers arrived home last week to report for duty at the Academy of Music, where she is a great favorite with the audience. The Oratorio Society, of the Fifth Regiment, will give a concert on Thursday, Friday and Saturday.

day of the week. Theodore Thomas' orchestra will turn out for the first time in the city since the death of the conductor. Fursch-Madi and Emma Juch, soprano; Hattie Cline, alto; William Wiech, tenor, and Max Heinrich, bass—B. W. Kleibacker is at his home in this city. Next season he goes out abroad to E. L. Dowling, Tally-Ho. He is enthusiastic about his star, the soprano, and the prospects.—George Roseman, of the Academy, was in town last week, and an offer was made for him to sing at the Ford Theatre. The "Gypsy Girl" at the Opera House this week. Satisfactory rankings, however, could not be made. George Roseman, and he tells me that his voice is in good condition. The result of the singing of J. B. Burrell was also here last week.—The closing concert of the present series of the Haydn Musical Association will take place at the Academy of Music on Thursday, April 30, at 8 o'clock. The program for the evening of the Academy, May 1, the features will be Jessie Franks, violinist; Zella De Lussan, soprano, and William Jager, contralto.—Robert O. Jenkins, of the Lyceum Theatre, will, with a number of his company, play at the Club on Thursday night, which proved quite handsome testimonial to the beneficiary. The chapters in Gilbert's Wedding March and Cut-Out with the same company, singing the songs of the play. The names of Mr. Jenkins and Eugene Carrington, also of the team School.—T. W. Keene has sent a fine panel picture of himself to the Journalist Club, and pictures have also been received from Margaret M. Dowling, Rhoda

Shadows of a Great City held the boards at Heu during past week and developed one of the very strong melodramas seen in Cincinnati during this season. The cast was excellent throughout, and, with admirable staging of the play, its success locally was no wise a matter for marvel. The matinees and comic were liberally attended. This week McCas Opera Co. in *Falka* and *Prince Methusalem*, substantially the same cast as on previous engagements, the only notable exception being *Frances Wilson*, replaces *John Houson* in the leading comedy. May 3d, The *Nationalists* in *Divorcee* and *La Mascotte*.

[illegible]

this vicinity, and has closed out his interests here and will return to New York City to occupy a position in the box-office of the Bijou.—A telegram from Cedarville, Ohio, received here, said, and announces the fact that Henry Keen's Uncle Sam has been ordered to leave Cedarville and return to his home in New York City. The fact that the army of the troops being the only one fortunate to escape attachment.—The latest bulletin from the Highland House announced that the season of light opera at that resort. For the sake of Frank's veracity let's hope this is official. First it was Charley McDermott, then it was Bower and his wife and finally it was Collins. Later on a terrible rumor from the seat of war states that Jim Collins has been deposed and that Herr Harff is now deliberating upon the advisability of taking over the management of the place. The *Homan of the Commercial Gazette*, or *Tunison of the Inquirer*—D. B. Hughes, scenic artist of Heuck's New Opera House, has stepped down and out, and will be replaced by one of the local artists. The new management will go back to the old plan of Wednesday, Saturday and Sunday matinees, the system of two daily performances overtaxing the capacity of the artists.—Manager Harris expressed his sincere appreciation of the success of the preceding his opening week at Robinson's, and proposes to keep up the performance to the satisfaction of his patrons. His attraction current week consists in Charles K. Robinson's *Great Escapes*. The fact that the weight is enough to insinuate that Manager Fennessy (whose fighting weight is about 140 pounds, but whose scale of measurement approximates seven feet) is one of the greatest athletes in the world, and that his management at the Odeon was in no wise successful, a fact probably attributable to the excessive prices charged.—George C. Miln will appear here before the season's closing. C. Miln is a great favorite of the patrons of the theatre here, and, at the Odeon, were highly enjoyable, though the attendance was in no wise commensurate with the excellence of the entertainment.—C. N. Richardson has been engaged to appear at the Odeon for the next season here is drawing rapidly to a close, and by June it is fair to predict that the various resorts will be closed, with the possible exception of Robinson's Opera House, which will continue to operate for some time along.—Manager R. E. J. Miller's daughter Lillie is coming to the city to spend the summer here, and is cavalcading after a severe illness.—James E. Fennessy expected home from New York City during the early part of week.

The production of *Macbeth* by Thomas W. Keene and co. at the Columbia did not come up to the expectations of the public. The only features that were worthy of particular praise was the really fine scenery of C. E. Petford, than which no finer had ever been seen in a Shakespearean representation, and the auxiliary force employed in the scenes of the second and third acts, which made the Scottish thanes a brutish, murderous ruffianism from first to last, and the fear and trembling, the remorse and pricks of conscience, that the text plainly shows to be both in the mind and in the face of Macbeth's mouth after the matter-of-fact way in which he kills Duncan. The Lady Macbeth of Constantine Hamblin and the Macduff of Mr. Hagar were commendable efforts. The theatre was not largely patronized, and the management were obliged to give the play a hard cast that a week of one of Shakespeare's tragedies will not pay in these days of farce-comedies and romping rol. The second week of Keene's engagement will be devoted to a revival of *Henry VIII.*

The Carleton English Opera Co. in Merry War and Tambour Major, in which Jesse

Bartlett-Davis appears, May 3.  
Hooley's Theatre has been comfortably filled, by the time the first act was over, to witness the performance of Fanny Davenport. The actress has done nothing of the old-time excellence with which she depicts the character, but her support suffers by comparison with the excellence of the other players. Her good Lord, but raunts too much. He has been ill during the greater part of the week and could not do his duty in justice. On last week, every one of the cast, C. G. Coe, who plays his new knight, the prevailing crank, The Skating Rink, in which he is supported by a competent co-actress according to the bills, "three of the finest skaters ever seen," and the two comedians, who play the jokes, Harrison and Gourlay in Skipped, etc., May 3.

Our Irish Virgins, in which Murray and Murphy enter upon a friendly contest to load the atmosphere with words and phrases, will be given at the Grand, where everything that occurs to them to raise a laugh, has had large audiences at the Grand. It is hard to know what causes the laughter which greets the performance of these two actors, but it is certainly very successful. To question the why and therefore would not be fair; the common sense of the theatre-goer, who laughs to see a case has to be, but can't explain the reason. The troupe remains one week longer at Boston before leaving May 4.

The Davene-Austin Allied Traction had a profitable week at the Olympic. The Ida Siddons troupe turned out to be the best of which the season will close at this house for a time.

The Old World Gem co. of which so much has said for several months, began the season at the Star Theatre last week. It is by no means phenomenal, but it is a good one. There are some good scovelins in the troupe, but, strange as it may seem, the ones that we expected to prove the best cards on account of the novel character, turned out to be almost failures. The Quattrette, and Jaquaine the sword mistress, did catch on, nor were Meriselles Mysica popular. The rollicking singing of Patsy Marie, the dancing touch of Fritz and Margie, and the patter of Webster, were the chief successes. This week Grand Hawthorne in Queens, supported by W. F. Clifton played to a fine house.

The Lorellas played a successful engagement at the Academy in their acrobatic farce, Mishaps. With a better vehicle for an exhibition of their talents, these acrobatic comedians would have done as well as the Loretas. This week Newton Bears in Only a Woman's Heart.

The Princess Opera House seems to have met with

co. in Chimes of Normandy. This week, Fra Diavolo Grenier's Garden opened on Saturday evening with Holman Opera troupe as the attraction. It will undoubtedly prove a popular place of amusement. The dancing and singing capacity is quite large. The Princess Trebush is being acceptably sang as the opening. The Bijou Opera co., entered upon its twenty-first week at the Chicago Museum Theatre last night. This place of entertainment has secured wonderful patronage, and the opera are quite well liked. The company will return to the city with A Bunch of Keys co. will join the co. this week. Beginning May 3, these three places will be giving off at low prices, and two of the first-class houses will have rivals for public favor with the Boston ideals and company. The company will return to the city with the Princess's Banker's Daughter co. is at the Critter's theatre. The World Old Gem co. goes to the People's J. B. Polk, the popular comedian, is under the appeal at Hooley's Theatre, May 10, in his new musical comedy, Good Pickles. The twenty-first week of the Sugarfoot Mountain Park, in the

The audiences which have greeted Mme. Fricus here at the California have been moderately successful. Double prices have been in a measure responsible for this, as the Fricus price has been so drained by the extra prices of Mapleson and his company that nothing short of a whirlwind could attract our playgoers just now. The first night, *Les Femmes de Bill Medley* and Tuesday nights, *Elizabeth*; Wednesday, Thursday and Saturday matinee, *Marie Antoinette*; Friday and Saturday nights, *My Stuart*. Last night the presentation was *Macbeth*, while Medes, LaBorgne and Marie Antoinette were the evening's entertainment, and the last week of the engagement. Frederick Ward and his co. follow at the California for one week opening 17th in *Virginius*, and will appear during

After remaining closed for a week, the Bush St Theatre reopened brand-new to the public last night with a new production of "The Unknown," by the author-surfer. The house was only fairly well filled to give opening presentation of Unknown by John A. Stevens and his co. To say that the interior presents a broad and attractive appearance, after a week's repairs alterations by as army architect, goes far to make the surer. The house was only fairly well filled to give performance went off as evenly as could have been expected. Harold (Unknown), John A. Stevens; Be Lizzie Fletcher; Jack Salt, Hudson Tyson; Al Storming; Charles Barringer; Arnold Tyson; George Moore, Dr. De la Cruz; Harry B. Smith, Jr.; Sam Summers; Pat, James M. Ward; Walter, M. J. LeLousia, Carrie Clark Ward; Annette, Carolee Ford; George Woodthorpe, supported by a carefully selected co., opened at the Standard Theatre last night with a new production of "The Unknown," by the author-surfer. Written by C. T. Murphy. Interpreted by Fred Buttery, George Woodthorpe; Hop-Sing, Fred Cleop; Addison Chatham, Gerald Eyer; Rich Cooper, Owen Dale; Judge Blossom, Edward Barr

Bigelow, Lillian Owen; Amanda Peppergrass, Marj Benham. The interest of the story is of course up-  
per Little Buttery and Hop-Sing, Miss Woodthorpe  
mountain girl being a much finer bit of acting than  
the other. The Bigelowian. Two other open-  
ing last night will not prevent the house from doing a  
business this week.

Maubury and Overton's Glean of Sin co. gave  
initial performance last night at the Baldwin to ac-  
cendence which was appreciative to a high degree, ac-  
cording to the fillers. The Glean of Sin co. gave  
Grand, Charles C. Maubury; Stephen Marler, Chas.  
Overton; Ned Drummond, Owen Westford; Jus-

Dean, J. A. Hywell; Ransome, Harry C. Barr; Biant and Carver, Tracy Dawson and M. C. Lapham; Jennia Jones, Mrs. Julia Brutton; Juliana, Emma Cliefden; Misses, Julia Barford, Viola Daly, and Ruth, Mary Prescott. For an opening performance this was one of the best made here, every detail, all the parts, and each character having been worked out with as much care, less and perfection, though the parts were in the midst of a popular run. The portrayal of Ruth by Miss Prescott was greatly admired by her audience, many of whom had known her in the theatre in former years. Her performance was so good, so convincing, and the absence of her former ill-at-ease presence and uneven method. She was recalled after each act, and was extended a welcome so full of warmth and sincerity that she was called back the second time with a warm and home again. Other characters best liked were Mr. Overton's Stephen Marler, Miss Cliefden's Juliana, and Mr. Mansbury's George Brand. The production was a success, the season closed with a warm and handsome profit for both the Baldwin and the producers.

Satellana has run to excellent business at the Tivoli, and is withdrawn this week for the production of *Giro-Giro*, which will be followed by *Robinson Crusoe*. The Tivoli matinees last two Saturdays, presenting *Pinafore* by a juvenile co., under the management and proprietorship of Harry Morrison and Harry Neimann, have turned hundreds of people away. The same performance will be given at matinees 25th and May 2, after which the co. of little artists will be taken for a tour of interior California. It is to be known, I believe, as

The Tivoli Juvenile Opera.

Items: After the Philadelphia engagement the Daily comes to the Tivoli. The Maggie Moore is to be a passenger on an incoming Australian steamer; also to have grown fatter and prettier.—John A. Lane has also offered to play or sing up to Salvini next season.—The Tivoli is to have a new attraction, the famous Robert Macfarlane, a French Circus. The Esquimaux album is billed to open at the Wigwag 23d and continue the location as open for a permanent place of amusement during the Summer months.—A new list of the highest subscription—list for the Thomas Festival, but does not despair of success. He hopes San Francisco will insist upon having a May festival in June.—Alma Red is Oakland this week and earning good wages. Next week, 25th, the co. will produce for the first time Conspiracy, written by, and to receive the personal attention of the author, the Frenchman, Alfred Assolant. A drama has been placed under the general management of Albert Pissia, and "The Battle of Waterloo" comes off 28th, 29th each week.—After a very successful tour to the Coast, the Tivoli will be back in the city covered all over with glory and twenty-dollar good pieces. The co. will appear at the Grand Opera House April 31, 24, 25 (two performances) and 26th, then resume their tour, playing Oakland and the Southern cities. Arrived in San Francisco on Friday night, the German Theatre co. at the Baldwin in The Trial Arrow and was kindly received by both her audience and our daily press.—Woodward's Garden presented a scene of the most brilliant and brilliant of the season, and the attendance of nearly 35,000 people to witness a performance in which could be seen, in their entirety, Morocco's Circus, the Adamless Eden co. and their

management at the California has begun auspiciously. One of his first acts was to surround himself with such able gentlemen for their respective positions as Dagwood's chief treat maker, the head waiter, the head runner; Frank Bowton, doorkeeper—C. B. Bishop, Jr., Strictly Business, follows Butterfly at the Standard for a week. Manager Steebhan has already secured the services of the famous "Baldwin" for a grand concert and his co-open at the California May 4 for a season of four weeks.—May Blossom follows Wages & Sin at the Baldwin.—Adelle Waters and Ada Deaves are leaving for the Standard next week. The Standard gives prizes prior to the season of Fanny Davenport at the Grand Opera, which the former plays opposite to the latter. Both Miss Waters and Miss Deaves appear at the Grand Opera. Wages & Sin leaves at the Baldwin after which at an impromptu reception held in the lobby were many old friends, both professional and otherwise, who had been welcomed by the new management. The Madison Hotel, where each appears in a body to the Standard, whenever called upon, and the California, two strangers and traveller from afar.—Matt Leland here in the interest of Sells Brothers' Circus, has leased the Standard for ten years, beginning July 1st. He has mammoth show, and the circus manager, Robinson Robert Stickney, and Alice Lake are said to be members of this organization. Central Park, by the way,

Circus Told Madame Theo has cancelled her date with Playman Hayman. It is said her reason for this is that she has returned from her Mexican tour with \$50,000 and she has to have her money counted. The concert of Miss Haanchette, the young lady who sang at the 17th, Signor Campobello sang an extract from Alexander's Feast, which greatly pleased the large audience present. L. B. Stockwell, Lewis Morrison, George O'Brien and Harry May have been invited to sing at the fair for a California tour, with Shadows of a Great City as originally presented at the Baldwin with almost the same cast and all the moving scenery and special programs. This trial of jolly good and talented artists will control the exclusive right to produce all the Baldwin Theatre successes elsewhere on the coast and to use the name Baldwin Theatre Company.—Oto Bendix, a musician, has been engaged to give a concert at the fair in May to locate. Should vocal and instrumental soloists continue to locate here as they have during the past year, and some enterprising man like Thomas, be able to suggest a lot of good music, the program will be any price for it to be certain that the fair will be the greatest show on earth.—Signor Campobello of the Emma Abbott Opera co, will produce a *Bozze di Figaro* May 16 and 17, under the auspices of the fair. We would not wonder if he were to give a charitable purpose. Sibyl Sanderson was to have sung the part of Cherubino, but has given it up, owing to her promise to do so, made to her sweetheart, Carlo Cress. The cast of the opera will be: Signor Campobello: Cherubino; Todd Holliday; Susanah; M. Mitchell; Countess; Mrs. Westwater; Marcellina; Louis Holliday; Dr. Bartolo; Louis Brenner; Don Basilio; Signor Campobello; Figaro; Countess; Signor Campobello. The talented *Unger* as Basilio is sure to make a hit, as he has done his *Unger* in every character undertaken, be it comedy, drama or opera.

Strauss's opera, entitled *Die Fledermaus*, was given by the McCaull co. in a most magnificent style at the Park Theatre on Monday evening in presence of a large and fashionable audience. As exceedingly fine co., such people as Mathilde Cottrelly, Rosalba Beecher & Messrs. Plunkett and Hopper were received with a amount of enthusiasm and judging from the favorable comments the work has received it will doubtless prove to a good week's business.

principal parts, was the attraction offered at the Grand Opera House, opening to a fair audience. The presentation can be termed a fine-comedy. The situations laughable, the dialogue crisp and the story intensely amusing. The Four Shamrocks, Henry Holland and Ethel Greybrooke do some very clever work during the evening, and, as a whole, the performance prove most enjoyable event. The co. will Uncle Tom's Cabin two weeks, followed by Smith's Huckleberry Tom's Cabin.

The notable event of last night's Circus was the appearance of Joseph Jefferson at the Brooklyn Theatre. Long before the raising of the curtain nearly all the seats were occupied, the few that were being sold soon being taken up by the speculators. At any rate Mr. Jefferson's high rate was a warm receipt for his Cricket on the Heath. An admirable piece of work, and the co. were well up in their parts. The receipts from Monday to Saturday has every appearance of being very brief.

Lights 'o' London, advertised by the Shook and Grier Union Square co., is being played at Hyde and B. N. Y. House, N. Y.

Items: The New York Opera Bouffe co., under management of Louis Nathal and Marius de Lanza came to grief here on Saturday. Offenbach's *Bridal Song* was the attraction, and being anything but a success, the management, of course, did not renew the result.—The Grand Opera of Paris, the Brooklyn Theatre will give a benefit to their attaches we may say.—The Elks benefit took place at the Park Theatre Thursday afternoon, receipts amounting to \$3,500. Walter Sain arrived from Florida last week. His hair is white, and he is said to have had a long history of smoking cigarettes.—By May so every playhouse in the city will be closed.—An American company will bring out a new opera entitled *Arcturion*, or, *North Pole Expedition*, at the Academy next week. The *Palmyras* in Vacation, played a wretched box office at the Brooklyn last week. In fact, on Thursday evening I counted seventy-six people in the entire house. It was quite evident Barnum was here.—*The World* is giving more space to the theatricals here than our London contemporaries. The criticisms in the average Brooklyn newspaper are halfhearted. We hope that the *World* will not follow their example.

**MOBILE**  
Mobile Theatre (Jake Tannenbaum, manager): Jack and Annie Furmin, 20th to 23d, in a series of plays. Good houses. Sid Smith and Lillie DeGray join forces with Jack co. 23d, appearing in Ranch to large audience. Prices of admission popular—two five cents and fifty cents.

**COLORADO.**  
DENVER.  
Tabor Grand Opera House (Peter McCourt, manager). J. Z. Little's version of *The World* did not draw as

lar effects small that could be desired. Yet our public, as a rule, do not take to these kind of plays. Something full of comical nonsense in *The Parlor Match* does always catches the fancy of our theatre-goers. After the first two nights the audiences were small. Mr. Little gave an effective performance of Harry Elliston. The contributions of the other actors, excepting the one made up a cast of merit. The raft and the twilight-on-the-lake scenes were both realistic and evoked the loudest plaudits. Charlotte Thompson, a Colorado favorite, holds the boards week of syth. Phyllis Denkare, her new play, will be presented. The kings of the burlesque world, the Barlow-Wilson party, week of May 4:

Music (P. T. Hughes, manager) and Harry Weeber's Comedy co. week of sat, to moderate interest. Mr. Weeber's comedy business is excellent. Pretty little Carrie Dillon Weeber can certainly be called a phenomenal child-actress. She displays a wonderful talent for comedy. One so young. Her singing in Nip and Tuck pleased her audience. The co. is a good one. Week of Sat., a chance programme will be given by this co. Week of May 4, Power of Music, A Dress Rehearsal, on nights of Sat. and Sat. will be the event of the season. The sketch of the film and the songs and songs are said to be very interesting. E. J. Pastmore is training prominent people who are to take part. The proportion is under the direction of Prof. Koenigsgart. May 14, 15 and 16, a few of the members of Co. D. Col. 1st Regt. will be present. The Fortunes of War, May 18, Reno Post No. 39 will give The Drummer Boy of Shiloh.

**At the Palace**, ragged-edge prices are now in vogue. A fair variety play is offered. The Ladies Orchestra has been secured as a principal attraction at California Hall.

**Business is good.**

**Small Talk:** A variety act named Emma Moore died at the Playhouse on Friday, 7yth, of pneumonia. She was thirty years old. Her remains were taken to New York for interment.

The new gallery at the Tabernacle seems to have created a boom in the upper portion of that house.—Prof. Emma Wolf, of the Tabernacle, takes a prominent part in the singing. She is a native of England, and her English is shining—I am informed that ex-Senator Tabor will give her the *New* for \$10,000. The paper still continues its vicious attacks on the Opera House, and has even gone so far as to threaten to sue it for \$15, the amount claimed by the *New* to be due from the opera house for printing and advertising. It is said senator Tabor admits that he owes the *New* \$15, and he offered to pay the amount if the paper would insist upon the amount being sued for.—The terrible storm had been blowing all day, but had a very bad effect on theatrical business. Manager McCord had twelve men at work Thursday morning removing slates from the roof of the Opera House.—It had been raining since Monday night.

**At the Academy**—Donna Madixia will probably remain in Denver the coming Summer. Her trial for riot duty developed nothing but what is familiar to the public. She had no normal mind, and she was not a woman of sense. She still has that charge of threatening to kill her husband hanging over her in the Criminal Court.—Charlotte Thompson appeared at the Academy less than a year ago, and she was a normal person. She was here last year, and was under the management of Brooks and Dickson.

**Peck's Bad Boy** returns to the Academy in about two months.—Little's World plays the circuit west of 9yth.

**NEW HAVEN.**  
 Carl's Opera House (P. R. Carll, manager): Two of Elliott Barnes' plays were seen for the first time last week, viz.: *Only a Farmer's Daughter* and *The Kentucky Rider*. The former is a comedy, the latter the "greatest American play," and the latter the latest successful drama. "The Regent's Diamond was a recent failure, realizing what the author set about doing it for, and in its rewritten form presented a late Wednesday after midnight performance, with a cast including Lillian Lewin, Elliott Barnes, and a *Golden* W. T. Burroughs, Esther Lyon, Emma Frank, W. C. Giffilan, Frank Gallagher, H. J. Hirschlag, J. C. Warde, John Dalton, Fred. Hunter and H. T. Courtenay. The success of the play is due to the freshness, in which both high and low life is brought to the attention of the audience with astonishing freedom. The best thing Mr. Barnes can do with this warm-hearted play is to let it silently join those gone before it, and to let the public know that it is not only a very poor business. I notice that Mr. Rehan has lessened his salary-list since he was last here by cutting out one of the parts of the play. Hattie Russell has

New Haven Opera House (Horace Wall, manager): William Carroll produced *Lend Me a Dollar* three times, 24th, 25th. Business was very bad. Who else? The person as Louise Balfe should mix herself up in the rubbish is as about as intelligible as the variety artists she indulges in. Helen Sedgwick has also a voice in this glue-pot of art, as has Viola Randal.

Bunnell's Museum: Poor business, caused by weather and a bad show is the record of the past week which Harris Opera co., beginning 27th, will try to atone for.

American Theatre (Press Eldridge, manager); T. Zanfretta Novelty co. were seen by fair houses, and a well spoken of. Variety, 37th.

Athenaeum: Mr. Bunnedit, manager; A subscription for the benefit of the club, assisted by Fannie C. Howe and the New York Philharmonic Club, was tendered by an elite and pleased audience, 3rd. Aft. duet by Messrs. Weiner and Howe, accompanied by M. de Charles T. Howe; Richard Arnold's rendition of La Traviata, 3rd. Mrs. Weber's "Long Ago and Far Away," sung by Fannie C. Howe, elicited much applause from the audience. The club's execution of Schubert's variations in D minor was to my mind, however, the finest number of the evening. Great praise is due M. de Charles T. Howe for the skill which she displayed in the arrangement of the music. At the conclusion of the entertainment she was highly complimented by several members of the club.

Items: W. A. Gilfillan, formerly a resident of the

city, and member of the Happy Hour Dramatic Association, at present with the Only a Farmer's Daughter co., was presented with a gold watch and chain by friends on his appearance here last week.—A number of the alleged "beauties" who contested for prizes Bunnell's last week have been engaged to appear at an American this.—An entertainment given at the risk day last week to aid the Bartholdi Statue Fund netted nothing.

Large houses greeted the Bennett-Moulton Co. Opera co. in The Mascotte, 20th; Olivette, 21st; Children of Normandy, 22d; Pirates of Penzance, 23d; Patience, 24th; The Mascotte, 25th, matinee, Wednesday, 26th; Saturday, Billie Taylor. Bessie Fairbairn's singing in the leading roles charmed the audience. Lodge and E. P. Smith, comic roles, kept the audience in roars of laughter. The lovers of music and

**DANBURY.**  
Opera House (C. L. Taylor, manager): See  
Hasson and Joseph J. Dowling, supported by a  
co., presented Nobody's Claim, 25th, to a good  
audience, who were well pleased with the performance.  
usual, ten, twenty and thirty cents.  
Item: Manager Taylor informs me that he intend  
play first-class panic-price attractions all Summer.

Grand Opera House (John Hanna, manager): C. Swain to very large house, 1st. Miss Swain's popularity was fully attested by a very large advance sale, the house being sold at fifty cents. Candor comes to say that the supporting co. is mediocre. Uncle Tom's Cabin played three nights to very bad business. 23d, 24th and 25th. Daisy McCloskey as Topsy and Fanny Bryant as Esth. were especially good.

Items: Fred. Maeder informs that he is writing two new plays for Carrie Swain for next season. Amburgh's Circus is billed for May 1st.—Wilbur Co. co. will open their Summer season, under canvas.

**WASHINGTON.**  
Albough's Opera House (John W. Albough, manager). The regular season will close this week at Albough's. The White Slave the attraction. Thomas' Concert May 4 and 5; Emma Thursday, 5th; Choral Society, 6th.

[illegible]

Herzog's: Jennie Caley in Little Barefoot this week.  
Cool Burgess, Colman and Welch's Minstrels, May 10.  
Dime Museum: This week the Leono Brothers.  
The Dog Spy and The Planter's Child.

**FLORIDA.**  
**JACKSONVILLE.**  
Mr. A. Mosely, advance agent of Kitty Rhoades is in town. A pleasant gentleman to meet. He will play here week of Ath. The Bijou Opera co. returns.











## The Usher.



Read him who can! The ladies call him sweet.  
—LOVE'S LABOR'S LOST.

The buds and the flowers of our best society are on view at the Saleswomen's Fair, which has been running at the Metropolitan Opera House since Monday week. The assembly-rooms are not large enough to fully show off the beauties of the ladies, or of the attractive—and purse-collapsing—knick-knacks which adorn their booths. On a recent visit I was pleased to see that the stage was not without its representation in this laudable undertaking. Mrs. A. M. Palmer, Mrs. William Henderson, Mrs. Max Strakosch, Mrs. Charles Wheatleigh and the Misses Booth and Henderson were among those I noticed either in charge of tables or attending to the wants of customers and share-buyers. Unless a man is quite willing to say farewell—a long farewell—to every dollar on his person, he should empty his pockets before visiting this seductive bazaar.

It is somewhat amusing that several of the dramatic critics on the daily newspapers, in speaking of "The Duchess," author of the novel from which Helene Dauvray's play of Mona was taken, should allude to the lady, whose real name is concealed beneath that *nom de plume*, as an English writer. I am told that among the sentimental shop-girls and sempstresses who languish over the milk-and-water pages of this lady's works this impression exists, but it is somewhat singular that the sapient "criticks" should suppose that the utterly false and absurd pictures of English society life profusely supplied in the works of "The Duchess" could have emanated from a native of the little island over the sea. For their benefit I will explain that the author of "Mrs. Geoffreys" is in private life known as Mrs. Cornwall, and that she is an American and has resided for some time in this city. She is not dependent upon the income derived from her books for a livelihood, her husband being a business man of means. As one may well suppose, literature is with her a pastime rather than a serious pursuit.

Dr. Landis, who has remained in comparative obscurity so far as the stage is concerned since he challenged the late George Jones to a histrionic match some years ago, is again trying to bob up serenely, this time by proxy as it were. He has written a letter from Detroit to a well-known dramatic agency inquiring the prospects for engaging a responsible manager to take charge of "Miss Emma Landis' Musical and Comedy combination." The Doctor (who writes on letter paper bearing an advertisement of his "Strictly Private Book on Marriage") assures the agents that his daughter Emma "is a bright star, both as cultured light high soprano singer and comedienne, and she has for a couple of months been preparing comic music adapted to my Tragic Tableau Comedy, which is a practical and exceedingly funny satire upon the popular costumes of the age, and nothing like it has ever before been produced anywhere. The play takes only four ladies and three gentlemen comedians and one musical leader to portray thirty-seven characters; and it contains fourteen scenes, each scene closing with a most exciting and ridiculous tableau. About thirty supernumeraries are required. Miss Emma plays the star male role, Simon Pure, Esq., who claims to be 'the greatest man that ever lived, and he does everything in the very latest style.'" The Doctor continues that his music is "original and new" and "grand, sublime and comic."

A letter which is even funnier is sent to me by the managers of the Standard Theatre, Chicago. It is a unique production and I am going to print it in full:

WHITEWATER, April 10, 1885.  
GENTLEMEN:—I wish to inquire if you give lessons for the stage in this building?  
I have seen the building several times, and I think I have seen advertisements where you advertised for scholars to study for the stage. I am a poet, and I have considerable talent outside of that in the line of composing. Though I have no education, I have written two theatrical plays this winter, entitled "The Deserted Lover" and "Winning the Heir."  
I find no trouble in arranging plays from stories and with a little study, I think I could write some of the best plays that was ever played. And, gentlemen, I know the way I feel when I am writing them that I could act them as good as any man living. I wish to ask whether there is any money in arranging plays, and whether one has the right to write them providing they are never printed? My play, "Winning the Heir," is good enough to go on any stage in America. Its length is 150 pages of this paper. I am a farmer and have always been, am married, and I am 30 years old. If you get this please answer, and oblige  
C. SWEETWATER.  
Whitewater, Wis.

That wide-awake manager, R. W. Corbett, of Aurora, Ills., cannot endure play-piracy,

and so he does his share to expose marauders wherever they can be found. Mr. Corbett sends me a letter signed by "W. R. Jennison, 818 Clark Street, Chicago"—nearly all the play-thieves hail from Chicago, I may remark *en passant*—who wrote to him a few days ago wanting a booking for April 27. "My company," this person writes, "plays Corsican Brothers The Secretary and Monte Cristo." Here is some inaugural work for the protective league formed by play-owners at the Madison Square Theatre last Saturday.

There was a good deal of grumbling among professional people who wished to attend the Sunday night dress rehearsals at the Casino and the Star Theatre. In both places the entrances were guarded in the strictest manner, but a few friends of the management having admittance. A number of actors who were denied the privilege went about violently abusing the authorities who had put the rule in force. It was a good rule, nevertheless, and one which should be generally adopted. The people who are allowed to witness a last rehearsal are very prone to circulate injurious comments before the actual performance takes place.

The quarrel of Viola Allen with the Lyceum management has become a rather stale subject, but the young lady and her actions have been so misreported and misrepresented in print that an extract from an additional explanation she has written to me will not be out of place. After dwelling upon the fact that the MS. of her part had been obtained "under false pretences," Miss Allen goes on to say: "No salary for performances has been paid me, notwithstanding reports to the contrary. Regarding my fitness for the part, I need only say that Mr. Mackay had four weeks' rehearsals from which to form an opinion, and upon all occasions he expressed himself as perfectly satisfied. I assure you my action was not due to wilfulness or caprice, but to my sense of right and justice, and professional pride. Concerning the statement that I caused the management to lose the \$500 that had been paid for dresses, it was provided in the contract that the management should furnish all costumes. I fail to see why they should become less useful by my ceasing to play on one night instead of another. In any case they could not be made available for my successor. These are the facts, other than you have already published, and a fair, impartial judgment is all I ask."

## A New Harlem Theatre.

On Monday afternoon Harry Miner arranged to purchase several adjoining houses on One Hundred and Twenty-fifth street, on the site of which he intends erecting a popular-price theatre, which he will conduct as a combination house. He is sanguine that it will prove a suitable locality, and that the investment will well repay him.

As soon as possession of the premises can be obtained, which will be early next month, the buildings will be razed and the work of erection begun. Attractions have already been booked.

"When everything is fairly under way," said Mr. Miner, "I will start with some friends for a pleasure trip, going as far as the Yosemite Valley."

## A City Theatre Changes Hands.

Bartley Campbell yesterday secured a lease of the Fourteenth Street Theatre from Samuel Colville for four years and three months on the following conditions: The payment of a bonus of \$17,000 and a rental of \$12,000 a year from June 1, 1885, for two years and three months, payable in advance, and a rental of \$13,000 a year for two years from Sept. 1, 1887, till the expiration of the lease. Mr. Campbell has already rented the theatre for a part of the Summer months. He will open it about Sept. 15, with his own play of Paquita, with a strong cast.

When seen yesterday by a MIRROR reporter Mr. Campbell was most enthusiastic over his latest venture.

"I think I have done very well in this," were his opening remarks. "The theatre is a splendid one, although blame always attaches to it when attractions with no drawing power select it. The Galley Slave ran there, you will remember, to \$800 a night, and then look at the enormous business done by Fedora. Of course, when old plays are revived, big houses oughtn't to be expected. That theatre has the finest façade of any in New York. In fact it is the only theatre, to my mind, in the city that really looks like a temple of the drama. I shall dress the stage, which is a most spacious one, as finely as any in the metropolis, and I shall select one of the strongest stock companies I am able to secure. In fact, I shall model one after the style of the Union Square company, and perhaps secure some of the members of that organization."

"Have you had the purchase in contemplation for any time?"

"Why, no. I talked over the matter with Mr. Colville on Tuesday night. Before that there had never been a word between us on the subject. At the conclusion of our talk Mr. Colville asked me to call at the theatre this (Wednesday) morning at nine o'clock. I did so, and here is our agreement all properly made out and signed. I am used to doing business in that way."

"Did you intend running nothing but your own plays at your new theatre?"

"No, not entirely. I shall open with Paquita, and produce a revival of Siberia; but I do not think I am quite fertile enough in plays to keep nothing but my own productions on the stage. After producing Paquita I shall probably send it on the road. I am very busy getting all my enterprises here in order, for to-morrow afternoon I leave on the *Bohnia* for Europe, where I go to secure the model for the great earthquake scene in *Clio*, which opens at Niblo's on the 17th of August."

Besides leasing a theatre, Mr. Campbell has recently invested \$50,000 in four brownstone and brick buildings on Eighty first street near Avenue A. This, with his property on Twenty-second and Forty-seventh streets, brings Mr. Campbell a monthly income of \$300."

## A Capital Prize.

In about a month Dan Sully will produce a satirical comedy entitled *A Capital Prize*. It is from his own pen, and shoots the follies of the day as they fly. A MIRROR man came upon Mr. Sully in the box-office of Tony Pastor the other day, where the always busy comedian was at work upon a large map.

"A Capital Prize, though very extravagant, has a plot," said Mr. Sully. "A German saloon-keeper draws the capital prize in a well-known lottery. He invests the money in a flat-house, and has no end of trouble with his tenants. The tenants of the floors furnish the fun, and 'hit off' all the reigning crazes and take a fling at the gas monopoly. Worried to the verge of insanity, the German landlord trades his house for a farm. His thorough ignorance of farming furnishes more amusement. I am at work on the last act. I do not appear in the play myself; I simply attend to its production."

"Who have you engaged for the Prize?"  
"Good specialty people principally. Harry Morris will play the landlord. I have also engaged Kate Defosse, late of McCaull's company; Ada Melrose, Lena Cole and Annie Boyd. The company is not yet complete, but will be in a few days."

## The Fund and the Hospitals.

A rather significant fact has just transpired which clearly demonstrates the selfish and unjust spirit in which many know-nothings regard members of the theatrical profession. The Actors' Fund Trustees, in attending to the wants of their unfortunate brethren, deemed it wise to place them in the New York Hospital, paying for each patient the weekly sum of seven dollars. It was later discovered that these patients were placed in a charity ward, where there was less care and comfort. It was further learned that convalescents were expected to wait upon other patients. They naturally recoiled from the servility of this work, and the New York Hospital has therefore fallen into disfavor with those who are aware of the manner in which theatrical patients have been treated.

A few days ago Robert Johnson, the veteran actor, in conversation with B. A. Baker, related some interesting matter concerning the profession which he had discovered in writing a book of his Recollections. Mr. Johnson stated that the first funds for the formation of this very hospital were raised by actors. Since this discovery all patients have been sent to St. Vincent's Hospital, where they are much better provided for, each being assigned a room.

## Mrs. Sheridan's Affliction.

William E. Sheridan and his wife, Louise Davenport, arrived in the city on Friday evening last, after an extended tour on the Pacific Coast. In conversation with a MIRROR reporter, Mr. Sheridan said that his last season was a remarkably successful one, having played from Oregon to Lower California almost consecutively since last Spring. At Waterloo, Iowa, last week, he was compelled to close his season rather summarily, on account of the severe illness of Mrs. Sheridan, and return to New York. The lady is stone blind, and is now in the New York Hospital.

The case is a rare one, and the physicians of the Pacific Coast attribute her blindness to a violent retching of the stomach while sea-sick on her way from Portland to San Francisco. Just before leaving the city Mrs. Sheridan began to experience a visual weakness, and before arriving on this side of the Rocky Mountains her sight left her. Mr. Sheridan is quite overcome by this sudden and unexpected disaster to his wife, and is making no plans for the future. The attending physicians think she will gradually recover the use of at least one of her eyes.

## That Theatre License Bill.

When a MIRROR reporter called on ex-Judge A. J. Dittenhofer recently to interview him in relation to his efforts toward having passed through the Assembly and Senate at Albany the Theatrical License bill, he found that gentleman in the best of humor, resulting, doubtless, from some good news.

"It has passed the Senate by a majority of nine," he said, as he waved a telegram before the scribe, "and from that I consider we've won a great victory. Now the bill will have to go before the Governor, who has ten days in which to veto or sign it. Should he fail to do either within the prescribed time, the bill becomes a law. I have paid altogether about half a dozen visits to Albany, and the only argument I have used, beside my own remarks, were a number of editorials from the press of this city, almost all of which were in favor of the bill, and an argument signed by Lester Wallack, A. M. Palmer and John F. Poole. The points brought forward by this paper are as follows: First, that no attack was being made or intended against the Society for the Reformation of Juvenile Delinquents, Second, that in many enlightened countries the theatre is supported by the State. Third, that the Mayor, and not the Society, issues the licenses. Fourth, that no other business was taxed in this way to support a reformatory in-

stitution. Fifth, that the comparison with the Tweed regime and the present time was not relevant, as the tax at that time was very small. Sixth, that the change would only put the Society on a par with other charitable institutions; and, seventh, that the bill is as constitutional as that relating to the Excise moneys.

"These points, you must understand, were in answer to those brought forward by the opposition, the Society for the Reformation of Juvenile Delinquents, through its counsel, Mr. E. Randolph Robinson. I appeared before the Assembly Committee on the 7th, 14th and 21st of this month, and I made argument before them. On last Tuesday the bill passed by a vote of 67—it taking 65 votes to pass the House; so you see we had two over. There was considerable opposition, the body in the House being headed by Assemblymen Van Allen, Walter Howe and James W. Husted, and that in the Senate being led by Senators Gilbert and Otis. However, in spite of that, both bodies saw the justice of our claim."

"I went up last Thursday to present my argument before the Senate Committee. They reported favorably to the Senate that same evening; it was ordered to a third reading, and now, as you see, it has passed. In having gained this end I desire most earnestly that the fact be stated that the theatrical profession are very largely indebted to Assemblymen Henry A. Barnum and James Haggerty, and in the Senate to Senators McCarthy, Gibbs, Campbell, Murphy, and, in fact, all the New York members with the exception of Senator Robb, for they aided us in every conceivable way."

## The Two Johns Close.

John Hart and J. C. Stewart closed their travelling season in Goldsboro, N. C., last Friday night, and the company arrived in town on the following evening. Manager Peter Rice, one of the four heavy-weights of the company, in an interview with a MIRROR reporter, said that the season had been excellent, but that it was deemed advisable to cancel the two last weeks of the season—April 27 and May 4—as the route lay through a thickly-studded dime district.

"These dime companies have a very chilling effect in certain sections of the country," said Mr. Rice. "We cancelled a number of dates in the North and went South to avoid them. But they are cropping up thickly in that region. We deemed it best to close while there was a good balance on the right side of the ledger. Some managers affect to sneer at the low-price craze, but the very best attractions feel the effect more or less. We did not close on account of bad business, but on account of prospective bad business. On May 11 the Johns will open at the London Theatre for a week."

## Professional Doings.

Last week Harry Vaughn was presented with a bouncing boy by Mrs. Vaughn.

Joseph and John Murphy have booked all their time for next season. R. E. Stevens attends to their business.

W. H. Gifford has been complimented for the excellence of his stage-carpentry at the Chicago Opera Festival.

Lithographers and printing houses are prepared for a big drop in business, the orders at present being very few.

Numerous members of the profession endorse the claims of the Globe European Hotel, Chicago, as a well-kept hostelry.

John Stetson intends making several changes in the staff of his theatres next season. So he informs his friends.

Treasurer Smith, of the Casino, has sold out nearly the entire house for the present week, and next week's sale is already large.

Evans and Hoey will introduce new specialties in A Parlor Match next season. They have several other pieces under consideration.

Manager Russell, of W. U. & Co., is already booming Mestayer's new opera, *The Kettle-drum*, out West previous to its production in San Francisco in June.

Fred. Lennox is devoting his time to drawing and artistic work for illustrated papers. He says *Ixion* and *The Bridge of Sighs* have "dwarfed his dramatic ambition."

Maude Granger will play in *The Creole* under Harry Vaughn's management. Mr. Vaughn has bought the play from Edward Clayburgh. His company will open in Chicago on May 4 at the Academy of Music.

Although the times are bad, managers of snap opera companies find it very difficult to effect engagements for the Summer, people thinking it easier to pay their board in New York than risk their baggage on the road.

Next season the Barlow-Wilson troupe will have its title extended. It will be known as the Barlow, Wilson and Rankin Minstrels. The management say that future announcements will develop some surprises in minstrelsy.

"The Humorous View of It" is the title of J. Army Knox's lecture in aid of the Bartholdi Pedestal Fund on Monday night. Mr. Knox will be assisted by Prof. Williams in imitations of Booth, Barrett, Irving, Beecher, Talmage and other celebrities.

Francesca Guthrie found difficulty not long since in obtaining a good engagement. Her success since she joined W. T. Carleton's company has been so great that she has several fine offers and will be heard in this city shortly.

Alexander Spencer has been engaged to conduct comic opera at Silver Lake Grove, Pittsburg, this Summer. Lucille Meredith, Flit Raymond, Jennie Brett, Harry Siddons, Frank Risdale and Wallace Jackson are also engaged.

While pleased with his reception at the Twins, John A. Mackay thinks the part a difficult one in which to please the public. He has not yet decided what to do next season, but desires to confine himself to legitimate comedy.

Fred. Eustis has engaged Veronika Jarbean, Ida Mülle, Amelia Somerville, Mollie Fuller, John Gilbert, Edward Morris and Fred. Rannels for his burlesque company. He will produce *Penny Ante*, *Venus* and other pieces.

Louis de Lange, Hattie Starr, W. H. West, Alexander Bell, George Roseman, Vincent Hogan, Walter Allen, Mary Beebe and Annie Myers have been engaged by S. W. Fort to support Jeannie Winston in comic opera during the Summer in Baltimore.

P. Harris, the attractive comedian, comes to New York to book a tour about the middle of June.

J. H. Fitzpatrick, Charles Fennell, A. Paul, Sidney Drew, Samuel Hammett, Coleman, Walker Elyngton, Mrs. B. Stoneall, Miss Floyd and Miss Lane have been engaged by Mrs. John Lane for the week of May 11.

On May 30 Frederick D. Munroe and Margaret Tennant will have closed a season of forty-two weeks with the Kitty Rhoades company. Mr. Munroe has been playing and managing the stage. Miss Tennant has been very successful in comedy roles.

On Monday and Tuesday next Adeline Stanhope and Nelson Wheatcroft will give a costume recital and entertainment at New London, Ct. Scenes from *The School for Scandal*, *Hunchback*, *Macbeth*, *Happy Fair* and *The Honeymoon* will be given.

Messrs. Fox and Schaeffer, of the Metropolitan Scenic Studio, who had charge of the scenery at the recent Chicago Opera Festival, have received a very flattering letter from the Association, through its President, saying in effect, that their services were invaluable.

Atherton Farlow's entertainment at Steinway Hall last week was a complete success. His pictures and poems evoked very favorable criticisms. His efforts, supplemented by those of Mrs. Webb, Ovide Musis and other artists, made the afternoon pass delightfully.

The Albert Aiken company is composed of Harry C. Lewis, Samuel E. Ryan, G. Livingston, Willy Hampton, W. R. Adams, A. F. Forrest, M. E. Taylor, Mary Clyde, Alice Fraize, Ethel Wallace and Jennie E. Carpenter. The season opens on May 4. M. E. Aiken is proprietor.

Jennie Kimball, manageress of the Corinne Merrick company, has a new opera book for the Summer. This company plays only what stands. It opens in Boston on June 1. The repertoire is now confined to comic opera, in which Little Corinne, the star, has made a great success.

Eustis Barthelemy company comprises Eustis Barthelemy, Adelaide Newman, Martha Armstrong, Ida Bell, Fred Roscoe, George Gilbert, Mollie Fuller, Ed. Morris, John Gilbert, Kate Davis, Henry Lowe, W. F. Roscoe, Edward Cameron and Ida Allen. The latter, Susan and The Modern Venus with the pieces produced. The season opens on June 22 in Detroit.

W. H. Gifford, who owns the Madison Square play *Emerson*, has given up the idea right to produce the same in W. W. Russell's next season. It will be produced with the other Madison Square repertoire, including *Harold Kirtle*, *Young Mrs. Winthrop* and *The Rajah*, next season by Mr. Russell, who will form a special company for a tour of the principal cities.

Louise Dickson and Little Olive Barlow have had their engagement with the Barlow company in New Orleans extended three weeks. Little Olive, not yet six years of age, has become a great favorite with the audience. She has been buried in *Hamlet*, has received numerous presents of jewelry, a child's toilet set and three checks for \$5 each. The child is especially clever in a set role in *La Belle Ruse*.

Marion Lazare and Louis Mather have promised to pay their Bridge of Sighs company salaries in full in twelve days from Monday, when they met and gave notice to the various managers engaged. Miss Lazare acted as spokeswoman, and she caused the contract management into arranging the obligations in this manner. Mr. Lazare seems to have been taken in as badly as anybody. He put up \$300. Nathan put up nothing.

Bartley Campbell says he has agreed to the net profits which have accrued to him in royalties and as manager since he began his career as a dramatist, with the following results: My *Partners*, \$15,000; *Siberia*, \$20,000; *My Geraldine*, \$25,000; *Gulley and Ingersoll*, \$10,000; *Friend and Fox*, \$1,000; *White Slave*, \$10,000; *Peril*, \$25,000; *Risks*, \$5,000; *Van the Virginian*, \$5,000; *Fairfax*, \$5,000. Total, \$100,000. Mr. Campbell estimates at \$20,000 the profits on his companies this season.

On Tuesday the W. U. & Co. people accepted a challenge from Harry E. Dixey, on behalf of the Bijou company, to play a baseball match. They met at 110th street and Ninth avenue. Ezra Kendall, *Samuel Reed*, Joseph Ott, Edward Smith, P. H. O'Connor, Louis Dempster, Ed. Callaghan, James Riley and W. A. Mestayer formed the first team; and Henry E. Dixey, Herbert Grubb, the Carroll brothers, James Gilsen, William Watson, John De Novalle, James Burke and Thomas Kelly the Adonis team. Many members of the various theatrical companies in town were present. Refreshments completed with the interest in the game, which had not gone very far before a heavy rainstorm broke it up.

## Letters to the Editor.

MERRILL AN OFFER.  
NEW YORK, April 24.

Editor New York Mirror:  
DEAR SIR:—You demand correspondence in last week's issue, says: "Miss Patricia leaves the Three Wires company and joins the Wilbur Opera company at Albany next week." Mr. Wilbur made me a good offer to appear with his opera company, which I declined, as it is not my inclination to enter the opera field at present. By publishing the above you will greatly oblige. Yours faithfully, PATRICIA.

WHAT HE DID PLAY.  
SYRACUSE, April 23, 1885.

Editor New York Mirror:  
DEAR SIR:—In your last week's issue I see you say that Charles Coote and not Harry Clark played the bogus Duke in George Fawcett's *Beauty and the Beast*. Allow me to state that Charles Coote played Joel Silgate, afterward a bogus Frenchman, and that I played the Russian Duke, for which part my name was on the programme correctly. By correcting this mistake you will oblige. Yours very truly, HARRY CLARK.

LADY AUDLEY'S SECRET.  
SYRACUSE, Ohio, April 24, 1885.

Editor New York Mirror:  
I perceive through your paper that it is the intention of Ada Gray to produce *Lady Audley's Secret* during the ensuing season. This play is my sole property. I having purchased same from Mrs. D. P. Powers. The fact I have announced for months in the dramatic journals. Charles Chambliss, husband of Ada Gray, told personally last Summer in New York. While at my home last Summer in Washington, D. C., Mr. Powers, Librarian of Congress, advised me to have two printed copies of my manuscript made and deposited in the Congressional Library. I took his advice and did so, thereby protecting every line of my play, and all of the business. Mrs. Powers told me that several years ago either Mr. Watkins or Ada Gray desired to reproduce this drama from her, but she would not dispose of it. I take this method of again warning managers not to book this play, except under my name. I have Shannon will debut as Lady Audley in Washington, D. C., next October and star in same throughout 1885-86. Yours truly, 1885-86. Yours truly



ARNE WALKER Co.: Richmond, Va., 27, week; W  
ington, May 4, week; Pittsburg, 11, week; Indian  
lia, 18, week.



ANTOINE-BARTON: Co. Albion, Mich., May 1, 2; Battle Creek, 4; week.  
 ALL-STAR DRAMATIC CO.: Crawfordville, Ind., 27, week.  
 CMC STAGE THEATRE CO.: Brockton, Mass., 27, week; Lowell, May 27, week.  
 LOWELL, MAY: FARMON: Jackson, Mich., 30, Albion, 31; Ypsilanti, May 1; Chatham, Ont., 3; Ingersoll, 4; Batavia, N. Y., 7.  
 BLACK FLAG CO.: St. Paul, 29, May 1, 2.  
 BARNES CAMPBELL'S WHITE SLAVE CO.: Washington, 27, week.  
 BARTLEY CAMPBELL'S SIBERIA CO.: N. Y. City, May 4; week—close.  
 BOSTON THEATRE: TOM CO.: Hartford, Ct., 4, 5, 6.  
 BUCKEYE REVEAL: Aubury Park, N. J., 30; Vineland, 30; Salem, May 1; Pottstown, Pa., 3; Shamokin, 4; Mt. Carmel, 5; Shenandoah, 6; Tunkhannock, 7; Waverly, 8.  
 BUNCH OF KEYS (Frank Sanger, manager): Lincoln, Neb., 30; Omaha, May 4, 5; Minneapolis, 4, 6; St. Paul, 7, 8; Chicago, 11, week.  
 BUNCH OF KEYS (Charles Sater, manager): Herndon, Va., 30; Onida, May 1; Binghamton, 2; Pittston, Pa., 4; Lock Haven, 5; Phillipsburg, 6; Tyrona, 7; McKeesport, 9; Lancaster, O., 11; Chillicothe, 13; Ironstown, 14; Portsmouth, 15; Marietta, 16; Waverly, 17.  
 BERGER'S GALLERY SLAVE: St. Louis, May 27, week.  
 BOSTON THEATRE SILVER KING: Pittsfield, Mass., 30; Manchester, N. H., May 1; Exeter, 2; Farmington, 4; Rochester, 5; Concord, 7; Burlington, 7; Burlington, Vt., 8; Rutland, 9; Providence, 11, 12; Worcester, Mass., 18.  
 BANDMAN-BEAUDANT CO.: Rochester, 27, week; Batimore, May 4.  
 BARNES CAMPBELL CO.: Salem, Mass., May 4; Chelsea, 5; Worcester, 13.  
 CLARA MORRIS, N. Y. City, April 30, four weeks.  
 CHARLOTTE THOMPSON: Denver, 27, week; Leadville, 28; Manitou, 29; Colorado Springs, 30; Front. Neb., 18.  
 CROSEN'S BANKER'S DAUGHTER CO.: Chicago, 27, week, South Bend, Ind., May 4; Elkhart, 5; Coldwater, 6; Chicago, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683

N. Y. FARMER'S DAUGHTERS (Joseph Frank, manager): N. Y. City, 27; Buffalo, May 4; Watkins, 6; Bath, 6; Buffalo, 7; Haddon, O., 11; Mansfield, 12; Canton, 14; Youngstown, 15; Salem, 16; Pittsburgh, 18, week.

OWEN FAWCETT: Adrian, Mich., May 13, 14.

OLIVER BYRON: Williamsport, Pa., 30; Reading, 14; Paterson, N. J., 1; New York, 4 week; Boston, 11, week—close.

OLIVER WOOD COBLESHILL, N. Y.: May 1; Cherry Valley, 4; Cooperstown, 4; Oneonta, 5; Marathon, 8; Oswego, 9.

OLD WORLD GEM CO.: Chicago, 30 two weeks.

PUBLIC SECRETARY CO. (Grover): N. Y. City, 27, week.

PRIVATE SECRETARY CO.: Detroit, May 6 to 9.

PAULINE MARKHAM: Toronto, 27, week.

POWER OF MONEY CO.: Salina, D. C., 30; Denver, May 4, week.

PLANTER'S WIFE CO. (Edna Carey): Philadelphia, 27, week; Brooklyn, 4, week.

QUEEN'S EVIDENCE CO.: Baltimore, 27; Philadelphia, 28 to May 31, week.

REHMAN'S 9-30-CO.: Brooklyn, E. D., 27, week.

RHEA ROCHSTER, N. Y., 20, 30; Erie, Pa., May 1; Youngstown, 2; Columbus, 4; Palmetto, Mich., 5; Milwaukee, 9, 10; Minneapolis, 11, 12, 13; St. Paul, 14, 15, 16; Council Bluffs, La., 10; Dubuque, 13; Rockford, Ill., May 14.

ROBSON AND CLARE: London, Ont., 30; Buffalo, May 1, 2; Auburn, 4; Eaton, Pa., 13.

ROCKFORD BROTHERS: Rochester, 27, week.

RAG BABY CO.: Augusta, Me., 30; Portland, May 1, 2, Salem, Mass., 7.

ROBERT MCARDY: Troy, May 4, week.

ROUNDABOUT CO.: Troy, E. D., 27, week.

RANSON'S CO.: Cedar Falls, Ia., 27, week—close.

RISTORI: Des Moines, Ia., May 7.

SILVER KING CO.: Newcastle, Pa., May 5.

STRAIGHTS CO.: Rochester, 27, week.

SAPHIR'S GERMAN VOLUNTEERS: Exeter, N. H., May 5, week.

STRANGERS OF PARIS: Brooklyn, E. D., May 11, week; Boston, 18, week.

STAFFORD & GREAT CITY CO.: St. Louis, 27, week.

SHADOW OPERA CO. (Willis Ross, manager): Freeport, Ill., 25.

STANDARD DRAMATIC CO.: Oswego, 27, two weeks; Rochester, May 4, two weeks; Jamestown, 12.

T. W. KERNE: Chicago, 20, two weeks; Keokuk, May 4; Marshalltown, 6; Des Moines, 7.

TWO JOHNS CO.: N. Y. City, May 11, week.

ULLAH & COMPANY: New York, Ct., May 4, week; Westfield, Mass., 11, week.

WAGES OF SIN CO.: San Francisco, 30, four weeks.

WELLESLEY-STERNING CO.: Utica, N. Y., 27, week.

W. SCARON: Albany, N. Y., 27, week.

WEST END THEATRE: Albany, N. Y., 27, week.

WILLIAM CARROLL: Cleveland, 4, week; Philadelphia, 11, week; Washington, 18, week; Baltimore, 25, week; Chicago, Jude 1.

ZOGA & PATRICK: N. Y., 20, 30; Saratoga, May 1, 2; Albany, 4, week; Rochester, 11, week; Troy 18, week; Montreal, 25, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA CO.: Washington, D. C., 27, two weeks.

ALICE OATES: Lowell, Mass., 27, week.

ARION BEL-RINGERS: Dubuque, Ia., 27, week; Rockford, Ill., May 4, week.

BLYE & COMPANY: Palatka, Fla., 30; Jacksonville May 1; Brunswick Ga., 28; Savannah, 4.

BOSTON IDEAL OPERA CO.: Cleveland, 27, week; Chicago, May 4, week.

BENNETT-MORSE OPERA CO.: Bridgeport, Ct., 27, week; Waterbury, 4, week.

CARLETON'S ENGLISH OPERA CO.: Louisville, 27, week; Chicago, May 4, week.

CONNIE MEIERMAKERS: Allentown, Pa., 27, week; Richmond, Va., 4, week; Pittsburg (Opera House), 11, two weeks.

FAY TEMPLETON OPERA CO.: Nezaurem, Mich., May 1, 2; Ishpeming, 4; Marquette, 5, 6; Mackinaw, 7; Cheboygan, 8; Sault Ste. Marie, 9; East Saginaw, 13, 14; Flint, 15; London, Ont., 16.

FORD'S OPERA CO.: Baltimore, 30, two weeks; Washington, May 4, week; Philadelphia, 11, week.

GOSSETT & BATH: Chicago, 27, week.

HARRIS OPERA CO.: New Haven, 27, two weeks; Philadelphia, May 11, two weeks.

HYIERS SISTERS: Quincy, Ill., 20, 30.

LILLIAN RUSSELL: N. Y. City, 27, three weeks.

LUCIANA BETH: Chicago, 27, week.

MABLESON OPERA CO.: Boston, 27, two weeks.

MCCAUILL'S BAT CO.: Brooklyn, 27, week.

MCCAUILL'S FALKA CO.: Brooklyn, 27, week.

MONTGOMERY & CO.: Charleston, N. Y., 20, May 1, Savannah, 4 to 7; Macon, 8, 9; Atlanta, 11 to 14; Montgomery, Ala., 15; Selma, 16; Birmingham, 17, 18, 19; Huntsville, 20; Paduch, Ky., 21; Henderson, 22.

MILLER'S OPERA CO.: Dover, N. H., 20 to 30; Lewiston, Me., May 4, week.

MENDLSONSON QUINTETTE CLUB: Parsons, Kas., May 5.

STANDARD OPERA CO.: Tulsa, N. Y., 20, two weeks.

O'BRIEN'S MOODS CONCERTS: Washington, May 4, 5.

THOMPSON OPERA CO.: St. Louis, April 27, four weeks.

SMITH'S CONCERT CO.: Lafayette, Ill., 27, week.

THEO: Boston, 27, week.

WALKER & COMPANY: Albany, 27, week; Rochester, May 4, week; Troy, 11, week.

WILEY-GOLDEN OPERA CO.: Albany, 27, two weeks; Washington, May 11, two weeks; Baltimore, 25, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Kansas City, Mo., 27, 28, 29; Wichita, Kas., May 3; Denton, 4, week.

BENNETT & COMPANY: N. Y., May; Plymouth, 2; Williamsport, 4; Shenandoah, 3; Danville, 6; Harrisburg, 7.

CALLENDER'S: Indianapolis, 27, week.

CLARK & DAYTON: Dayton, Ohio, 27, week.

HAUTE, et al.: St. Louis, 4, week; Chicago, May 11, week.

HI HENRY'S: Birmingham, Ct., 30; Meriden, May 1, 2; Middletown, 3; So. Norwalk, 3; Norwalk, 6, Stamford, 7; Tarrytown, N. Y., 8; Nyack, 9; Jersey City, 11, 12.

MEMPHIS: Olean, N. Y., 20, 30; Bradford, Pa., May 1, 2.

KANE'S: Olean, N. Y., May 1, 2; Bradford, Pa., 4, 5, 6; Erie, 7, 8, 9, 10.

MCMURRAY: Cleveland, 27, week.

SAWYER'S GEORGIA: Albion, Mich., 30; Adrian, May 1; Mt. Clemens, 2; Port Huron, 4.

SKIPP AND GAYLORD'S Plainfield N. J., May 5.

TRAVIS: Hammond, Va., May 1, 2; Trenton, N. J., 4; Plainfield, 5.

WEBB'S: Fremont, Neb., May 1.

VARIETY COMPANIES.

AUSTIN'S ATTRACTIONS: Milwaukee, 27, week.

ADAMSLEE EDEN CO.: Los Angeles, Cal., 27, week.

BRYANT-GILDAY CO.: Philadelphia, May 4, week.

BEVANS, RICHMOND, SHEEHAN AND COVINE: Newark, N. J., May 4, week; Trenton, 11, week.

DUNCAN & COMPANY: Christchurch, N. Y., 27, week.

DAVIS-DREW CO.: Rochester, N. Y., 27, week; Paterson, N. J., May 4, week; Elmira, N. Y., 11, 12, 13; Utica, 14, 15, 16.

GARDNER-SIDNEY CO.: Reading, Pa., 27, week; Pittsburgh, 4, week; Trenton, N. J., 18, week.

HALLER AND HART CO.: N. Y. City, 27, two weeks.

IDA SIDDON'S MASTODONS: Chicago, 27, week.

J. J. SULLIVAN: Providence, 27, week; Lawrence, Mass., 27, week.

LEONZO BROTHERS: Washington, D. C., 27, week; Boston, May 4, week; Providence, 11, week; New Haven, Ct., 18, week.

LILLIAN & ADAMSLEE EDEN: Buffalo, 27, week; Cleveland, May 4, week.

PEOPLE'S NOVELTY CO.: Mt. Vernon, O., 27, week; Newark, May 4, week; Wheeling, W. Va., 11, week; Sandusky, N. Y., 27, week.

SANDUSKY'S CUPID CO.: Indianapolis, May 4, week; Pittsburgh, 11, week; Buffalo, 13, week; N. Y. City, 25, two weeks.

TONY PARTON'S OWN CO.: N. Y. City, 27, week; Newark, 11, week.

YANK NEWELL: Elgin, Ill., 30, May 1.

MISCELLANEOUS.

AUSTRALIAN NOVELTY CO.: Wheeling, W. Va., 27, week.

HOWORTH'S HIBERNICA: Newburg, N. Y., 20, 30.

PREFESSOR GEORGE BARTHOLOMEWS'S EQUINE PARADOX: Wheeling, W. Va., May 4, week; Cincinnati, 11, three weeks.

SUDMAN'S HUMPTY DUMPTY: Utica, N. Y., 30, May 1, 2; Carbondale, Pa., 4, 3, 6. Scranton, 7, 8, 9; Plymouth, 11; Pittston, 12, 13.

TONY DENNIS'S HUMPTY DUMPTY: Newark, N. J., 27, week.

CIRCUSES.

ADAM FOREFAUGH'S: Columbia, O., 20, 30; Newark, May 1; Cochocton, 2; Steubenville, 4; E. Liverpool, 5; New Philadelphia, 6; Salem, 7; Canton, 8; Akron, 9; Cleveland, 10; Newark, 12; Fremont, 13; Findlay, 14.

BARNUM'S: Philadelphia, April 27, week; Reading, Pa., 5; Lancaster, 6; Harrisburg, 7; Williamsport, 8; Wilkesbarre, 14; Altoona, 15.

BURN ROBINS: Janesville, Wis., May 2; Elgin, Ill., 6; Newburgh, N. Y., 7; Nashville, May 11; Rockport, 9; Louisville, Ky., 4; Frankfort, 5; Lexington, 6; Richmond, 7; Mt. Sterling, 8; Detroit, 25.

COFF'S EQUISCURRICULUM: Buffalo, 20, two weeks; Candor, N.Y.; Crawfordville, Ind. May 5; Windsor, Ont. May 5.

GREGORY'S METROPOLITAN: Ont. Oak la., May 5.

NICKEL-PLATE: Windsor, Ont. May 5.

O'BRIEN'S: Trenton, N. J., May 1; Newark, 4, 5.

PULLIS' OLYMPIA: N. Y. May 1; Bradford, Pa., 9.

SPELLS: Troy, N. Y., 30; Sidney, May 1; Union City, 27, week.

17, Dubuque, N. D.; Freeport, Ill.; 16, Rockford, 17; Elgin, 18; Rockford, Wis., 19; Milwaukee, 20. VAN AMBURGH'S: Sing Sing, N. Y., 30; Peekskill, May 31; Poughkeepsie, 31; Fishkill, 41; Yonkers, 51; New Rochelle, 61; Port Chester, 71; Stamford, Ct., 81; Norwich, 81; Hartford, 91; New Britain, 12; Meriden, 13; Middletown, 14; New London, 15; Willimantic, 16; Phoenix, R. I., 20; Providence, 30; Pawtucket, 31; Uxbridge, 32.

WEST: Indianapolis, 39, 30; Jacksonville, Ill., May 31.

WALLACE'S: Greenville, O., 30; Massillon, May 31; Alliance, 31; Beaver Falls, Pa., 41; Wellsville, O., 5; New Lisbon, 6; Seelying, W. Va., 7; Belairs, O., 8; Mondoville, W. Va., 9; Carrington, O., 11; Listerville, W. Va., 12; Matamoros, O., 13; New Martinsville, W. Va., 14; Marietta, O., 15.

---

## A Sensible Sermon.

The stage is generally pretty badly treated in the pulpit. The clergy, if they are not hitting at it blindly with their rhetorical clubs, are championing it in an absurdly ignorant and illogical fashion which does more harm than good. But occasionally there is found a divine who deals with the subject not only kindly but understandingly. To this class belongs the Rev. George H. Young, who addressed the congregation of the New South Church, Boston, the other day, on the subject, "Shall We Go to the Theatre?" In the course of his remarks he said: "Many people agree in the beneficial influence exerted by amusement, but they disbelieve in the stage, and seem to think it impossible that there can be anything like personal purity among actors and actresses. Often, too, the pulpit indulges in wholesale denunciation of the stage. But is it not possible to take a less exaggerated view of the matter? If we look around us we shall see that, as society is now constituted, people are bound to be amused. It is a busy world this. People are in a rush all the time. Our business men are absorbed in their work during the day, and sometimes they extend it far into the night. He who can work the longest and show the greatest powers of endurance—he is supposed to be the man who can march the straightest to success. Of course, business cuts across the grain, and we should be glad to see less of devotion to it.

"It has been said that if all men in the world did their part of the world's work, four hours a day would be enough to devote to business. At the same time, we must take the world as it is. We find it full of this feverish character. Hence some recreation is needed—no momentary recreation, but recreation all through the year. It is well to have something to call off the mind from this intense devotion to business interests. Amusement does this; it takes a man out of the atmosphere in which he is wont to move. It used to be the fashion to frown on amusement, and many good people thought it was religious to do so. It is this that disgusts so many with religion. The Boston Theatre audience to-night will be made up largely of people who would tell you that, because the bonds were drawn too tightly in their boyhood by father and mother, who really thought they were doing God's service, they came to regard church as a sham, and want none of it now. That is a natural reaction. But we are wiser to-day, and must go on a broader principle than that. Religion is not as wise as our common sense if it proposes to go about the world with a long face. The real work of religion is to seek to make men as joyous, instead of as mournful, as possible, to order that the tears may flow less and some day come to be forgotten. To make one joyous is often to make one a nobler and a better man. Hence we take issue with all the old ideas.

"The Christian life is not necessarily sombre. It is bright, glad and joyous. Make room for God in the heart by keeping pleasure out? Not a bit of it. I serve God nowhere more faithfully or more divinely than by putting bright-hued joy into the heart of my child, and in seeking to make my home constantly glad. It is, of course, true that the theatre is too often prostituted to base ideas. But I ask for discrimination in regard to everything else. I speak for the drama such as we know it in the presentations of men like Irving, Booth and Barrett. The play paints life in its true colors, shows the baseness of evil and the beauty of those traits of character that we regard as of the finest, the noblest and the best. Great actors and actresses who can adequately present great plays with wisdom and inspiration are just as much to be credited with a divine mission as any other class of men, in the pulpit or out of it. You may find abuses in the theatre, but the abuses do not militate against the institution itself. All plays are not ennobling, nor will they be until the demand creates the supply. If play not ennobling have not kept their place on the stage, it is because so many good people in society have gathered their skirts about them and passed by the theatre as too low for their attention. The drama will hold its place in society because it presents the mirror to life, sets before us the things of our common lot, and shows us ourselves walking in other guise. This is the secret of the undying fame of the great dramatist. Just so long as men wait for light to be thrown on the great problems of their lives, just so long will Shakespeare engage human attention. The playhouse, properly conducted, thus exercises a salutary influence. Shall we, then, go to the theatre? Yes, providing that what we see there be clean and pure. And not by prejudice is the stage to be made what it ought to be. Just in proportion as good people endeavor to create a demand that the theatre shall administer to what is good, and by their patronage of what is the best show their appreciation of it, just in proportion will the stage be improved. We shall, therefore, do wisely not to pronounce tirades against the theatre, but help to make it better, to the end that it may touch man as with a strain of sweet music, make him think of the eternal harmonies, and draw his soul into sympathy therewith."

---

## Our Orchestra Leaders

Within the last decade there has been considerable change in the *personal* of the theatre orchestras throughout the country. Music has taken great strides with the American public. With all our carriage to the Germans, who have done so much to educate us in music, they are gradually losing their hold so far as the leadership of the less pretentious orchestras is concerned. In the production of the higher class of music they will probably hold their own for many years. But even in the ranks of the great bands are to be found many American players, for the most part the sons of German

musicians, born in this country. Other nationalities are also liberally represented.

It is in the theatre orchestra proper, however, that the German is found to have lost the most ground. In the production of musical comedies, or of farces in which music is a great attraction, the conductors are generally English or German-American. If the conductor is German, he is one who has lived nearly all his life in this country, and who is thoroughly imbued with the spirit of the trifles light as air—but abounding in music—that are the outcome of certain American authors. The phlegmatic German conductor of twenty years ago, with his sparse knowledge of the language, would fail to take the “cues,” or to understand the sometimes intricate stage business of the farce-comedy of to-day, where music is thrown in at random, and where a song-and-dance will follow hard upon an operatic gem. More than this, he would throw up his baton in horror at the sacrifice.

The distinctive German is seldom found at the head of our comic opera-orchestras. German names are frequent, but scratch the conductor's back and you will find a German-American, or at least a German who was bought to this country as a child. Nearly all the travelling companies are provided with musical conductors, and the managers generally prefer Americans or English-speaking foreigners. The reason is obvious; they more readily understand the “cues” and are more at home with the people on the stage. The duties of the travelling conductor are oftentimes arduous. He may not have the thorough musical training of his German brother, but he knows the customs of the country. As he flits from one-night stand to one-night stand he visits the haunts of the few musicians in town and arranges a hasty rehearsal for the night's performance. He often has difficulty in obtaining a sufficient number of musicians, and must make up for the lack in a vigorous thumping of the out-of-tune piano.

In all our orchestras the native-born musician is making himself felt. A young and vigorous element of native growth, skilled in the art and thoroughly up with the times, will at no distant day supercede the distinctively German orchestra. It has already made great inroads, especially in the matter of conductors.

---

**CHARLOTTE, MICH.**  
**KELLOGG'S OPERA HOUSE.**  
Everything new and first-class. Finest opera house in central part of the State. Seats 1,000. Population 3,000. Share with first-class companies.  
C. F. and W. H. MARPLE, Managers.

---

**DANVILLE, VA.**  
**OPERA HOUSE.**  
Seating capacity, 800. Population, including North Danville, 12,000. A fine, wealthy city.  
Open dates to first-class companies. “Sharing terms only.” Address  
**CHARLES H. CONRAD,**  
Owner and Manager.

---

**UTICA, N. Y.**  
Headquarters for the Dramatic and Musical Profession. **GEORGE W. GAMMEL**, Established 1866, 19 Liberty Street, Utica, N. Y.  
Imported and Domestic Wines, Liquors and Cigars.  
**GERMAN RESTAURANT.**  
Genesee Brewing Co.'s Celebrated Rochester Bohemian Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House.  
P. S. New York Mirror always on file.

---

**WATERBURY, CONN.**  
**CITY HALL.**  
Seats, 1,300. Rental, including scenery and gas, \$50. Population of town 9,000.  
All communications addressed to  
**IRVING H. COE, Agent.**

---

**A DELAIDE ROSS (Mrs. T. W. Ford).**  
A Starting through Great Britain: Lady Maitbeth, Fortia, Julia, Emilia Bianca, Margaret Elmore, etc.  
Address 370, London.

---

**BOSTON COMEDY CO.,** H. Price Webber, manager. Tenth season. Organized May 29, 1894. Permanent address, Augusta, Me., or c/o Washington Street, Boston, Mass.

---

**COSTUMES MADE NEW AND REPAIRED.**  
Tailor made dresses. Any distance by weekly engagement. Address **MME. E. Z. DESAILLEUL**, 377 6th Avenue, or Mission Office.

---

**MR. HANS KREISIG.**  
Musical Director.  
At liberty. Season 1894-5. Address Mission.

---

**MR. S. W. LAUREYS.**  
Professor of the Art of Costuming.  
74 Broadway, opposite Stewart's.

---

**MR. GUSTAVUS LEVICK.**  
Leading Business.  
Address Mission.

---

**OTIS SKINNER.**  
Dely's Theatre.  
New York.

---

**OLIVER L. JENKINS,** Character District Comedian, with specialty imitation of actors. Disengaged for season 1894-95. Permanent address, 52 Lexington Avenue, New York, or Dramatic Agents.

---

**JAMES L. CARNATH.**  
Closed a thirty-two weeks' tour as Seth Preece in *Lights o' London*, April 21. At Liberty. First Old Man and Characters. Address Simmonds & Brown.

---

**COPYING.**  
**MRS. RICHARDSON.**  
**THEATRICAL COPYIST AND TYPE-WRITER**  
24 WEST 9TH STREET, N. Y.

---

**CHARLES L. RITZMANN.**  
Importer and Exporter of  
**PHOTOGRAPHS OF CELEBRITIES.**  
943 Broadway and 171 1/2 Fifth Ave.  
The finest collection in the world! It will repay anyone to give a call at this establishment to look at the immense display. Jobbers and Retailers supplied at lowest prices.

---

**THE RESORT OF THE PROFESSION.**  
**EUGENE BREHM.**  
20 Union Square, New York  
The choicest refreshments always on hand.  
ALSO NOTARY PUBLIC.

---

**“THE CRITERION.”**  
No. 2 Union Square, corner Fourteenth Street.  
The Popular Resort of the Elite of the Profession  
“THE PROPER CAPAH.”

---

**MANHATTAN EXPRESS.**  
**THEATRICAL BAGGAGE MOVED.**  
State and Office with J. J. SPIES, 22 Union Square.

**THE ACTORS' FUND OF AMERICA.**

**OFFICE AND READING ROOMS**  
12 UNION SQUARE, NEW YORK.  
Open from 10 A. M. to 4 P. M.

HARRY MINER, President; A. M. FAIRBANKS, First Vice-President; WILLIAM E. SOYER, Second Vice-President; SAMUEL COVILLIER, Treasurer; HARRISON GRAY FIEKE, Secretary; BENJAMIN A. BAKER, Assistant Secretary.

PHYSICIANS TO THE FUND.  
**DR. ROBERT TAYLOR,** 31 W. 42d Street, New York.  
**DR. J. S. SHAW,** 320 Columbus Avenue, Boston, Mass.  
**DR. W. K. ASHTON,** 222 & 2d Street, Philadelphia, Pa.  
**DR. FRANK M. HOYT,** 105 N. Oxford Street, Brooklyn, N. Y.  
**DR. THOMAS LATIMER,** 371 Kenton Place, North Amherst, Ma.  
**DR. L. A. QUERNER,** 412 Race Street, Cincinnati, Ohio.  
**DR. E. DREIFUS,** 220 Canal Street, New Orleans, La.  
Membership fee and annual dues, \$2.

---

**STAGE SCENERY.**

WE HAVE IN STOCK THE FOLLOWING  
SCENERY, ALL

New, Bright and Attractive,  
PAINTED DURING OUR DULL SEASON,  
Which we will sell at prices that defy Competition.

30 Elegant Drop-curtains, new painted to order, each	100
30 Paper scenes, new painted to order, each	100
30 Kitchen scenes, new painted to order, each	100
12 Floor scenes, new painted to order, each	100
30 Street scenes, new painted to order, each	100
30 Wood scenes, new painted to order, each	100
12 Garden scenes, new painted to order, each	100
30 Mountain Four pictures, new painted to order, each	100
30 Palm Termination single picture, new painted to order, each	100
30 Drapery borders, new painted to order, each	100


Fifty sets of wings of suitable size for all stage scenery. Also set cottages, houses, castles, bridges, and waterfalls, etc.

Send name of curtain and scenery desired and we will quote price that cannot be duplicated.

**SOSMAN & LANDIS.**  
SCENIC STUDIO, 577 AND 579 S. CLARK STREET, CHICAGO, ILL.

---

**F. ROEMER,**  
Successor to A. ROEMER & SON.  
THE LARGEST HISTORICAL  
Costumer & Armorer  
IN AMERICA.




Also costumes for all the principal European Fifth Avenue Theatre, Grand Opera House, New Theatre, Madison Square Theatre, American Theatre, Broadway Theatre, New Park Theatre, Bowery Theatre, Astor Theatre, Fortnightly Theatre, etc.

No. 4 UNION SQUARE, NEW YORK.

---

**A. J. COLE & CO.**  
SUCCESSORS TO  
**T. W. LANOUETTE.**  
CUSTOMERS FOR THEATRES AND VAUDEVILLE.  
157 Fourth Avenue, NEW YORK.



Historical, Theatrical, Fancy Dresses, Ball Costumes, Evening Dresses, Debutantes, Gowns, Jackets, Shawls, Sweaters, etc. Made to order. A specialty of our business.

Amateur comedians and acts of every character used for entertainments.

Church Tablets, Old-Fashioned Parties, Banquets, Socials, etc., can be made up in advance or as needed to suit the short notice and immediate plans.

Ladies department will make the most elegant Madame Keane dresses.

---

**MME. P. A. SMITH.**

Dress-Making in all its Branches.

Particular attention given to theatrical costumes.

127 WEST 42ND STREET, NEW YORK.

---

**H. J. EAVES.**  
COSTUMER.  
63 EAST 15TH STREET, NEW YORK.

In making up costumes to hire or for sale at remarkably low prices. Full sets of dramas for all the latest operas.

Amateur Theatrical and Operatic Associations furnished in every detail.

**SPECIAL NOTICE.**—After Dec. 1, I will make the ladies' stage, street and tailor-made dresses. Ladies' own materials made up.

---

**DIAMONDS**  
A SPECIALTY.

Fine Watches, Rich Jewelry.  
**BENEDICT BROTHERS,**  
ONLY STORE, 171 BROADWAY,  
Corner Cortlandt Street, N. Y.

**LADIES' HAIR**  
WILCOX & GORRISON, 222 N. 4TH ST., PHILADELPHIA, PA.

---

SEASON: 184-45.  
**RICHARDSON & FOOS.**  
THEATRICAL  
Printers and Engravers.  
112 FOURTH AVENUE.  
Near 12th Street, NEW YORK.

Most Complete Show Printing House in the World.

NONE BUT THE BEST ARTISTS ENGAGED. FIRST-CLASS WORK ONLY.

Orders solicited. Estimates cheerfully given. All orders promptly executed with neatness and dispatch.

Address **GEORGE PATTERSON**, Job Printer.



## TELEGRAPHIC NEWS.

## Sunday-Closing Crusade.

CINCINNATI, April 29.—It is highly probable that the performances, 26th, will be the final Sunday theatricals, as far as Cincinnati is concerned, under the present regime. The Law and Order Society, a powerful local organization, has been moving steadily in the matter for months, and the recently-appointed Police Commissioners have signified their intention to close all amusement resorts on Sunday in future. The majority of the local managers express themselves as entirely satisfied with such movement, which will, without doubt, be gladly approved by visiting troupes.

Fanny Louise Buckingham, at the close of her week, 26th, at the People's Theatre, was attached on a claim of \$200 by Haley and Manning, formerly members of her support, and now filling out a week at the Vine Street Opera House. The matter was in some manner compromised and the attachment dismissed.

E. M. Gotthold has been engaged by Manager Harris, and will assume the business management at Robinson's.

The opening attractions, 26th, were fairly patronized, McCaull's Comic Opera company, at Heuck's, attracting the bulk of attendance.

The Reconstructed Cold Day.

CLEVELAND, April 29.—Best Monday openings in several weeks, and attractions, without exception, good. The Ideals sang Gilda to a full house at the Euclid. The new opera was well received.

A Cold Day, etc., crowded the Academy to the walls and made an immediate hit. It's the funniest thing out. The farce-comedy has been reconstructed. Good company.

McAndrews' Minstrels made things lively for a full house at the People's. A right jolly company.

## Hub Openings.

BOSTON, April 28.—The Mapleson Opera company began its supplementary season of five nights and a matinee last night with a presentation of Semiramide with Patti and Scialchi. La Diva was received with great enthusiasm, amounting to an ovation, and was in splendid voice. The great contralto also received a hearty welcome. The house was very large.

The Union Square company began its farewell engagement at the Bijou in One Touch of Nature and Three Wives to One Husband. The house was packed.

Estelle Clayton and her company gave Favette to fine acceptance and a large house at the Park.

Theo and Maurice Gran's company appeared at the Globe in La Jolie Parfumeuse to a full house, about two hundred Harvard students being in the audience to pursue their French studies.

The second week of Pique at the Boston Museum, opened to a good house.

At the Howard James O'Neill and Monte Cristo had a large and enthusiastic house.

Victoria Loftus at the Boylston.

## General Grant's Birthday.

LOUISVILLE, April 29.—A large meeting at the Masonic, to celebrate the birthday of General Grant, interferes with amusements materially.

George C. Miln, in The Fool's Revenge, had a poor house at Macaulay's.

The Grand is crowded; Fanny Louise Buckingham in Maseppa.

Tickets are selling rapidly for Friedlander's benefit, which occurs Friday, May 1.

## Panic Prices in the Smoky City.

PITTSBURGH, April 29.—Haverly's Minstrels opened a three nights and Wednesday matinee engagement at Liberty Hall, on Monday evening, to a very good audience. During the remainder of the week the house will be occupied by Professor Tetedoux's company, in the opera of Norma. Great preparations have been made for this production.

Katherine Rogers and her company opened at the Opera House to a good audience. As noted heretofore, prices have been reduced to ten, fifteen and twenty-five cents.

The Academy opened well with Taylor's European Show, as also did Aborn's Dramatic combination, with Lottie Church, at Harris' Museum.

## Miscellaneous.

NEWCASTLE, Pa., April 29.—Miaco's Humpty Dumpty and Specialty company opened to a good house Monday night at regular prices.

SALEM, Mass., April 29.—Beane-Gilday company, in Collars and Cuffs, opened to a large house Monday night. They remain through the week at ten, fifteen and twenty-five cents.

OSWEGO, N. Y., April 29.—Flora Moore, with her Bunch of Keys, drew a large house Monday evening and gave excellent satisfaction. Maggie Mitchell has a large sale of seats for 30th.

CHELSEA, Mass., April 29.—Margaret Ma-

low opened at the Academy of Music in Leah to a large audience, giving a fair performance.

MASS., April 29.—The Floy Crowell company opened to a full house at

Music Hall Monday night in Queen's Evidence. Prices ten, twenty and thirty cents.

MONTREAL, April 29.—Jacques Kruger opened Monday night at the Academy in Dreams to a good house. Lizzie Daly, a recent addition to the company, scored a hit as Kitty Binks. A good-sized audience welcomed the Lytell company on its reappearance at the Opera House. Bartley Campbell's Fairfax was the production, with W. O. Harkins and William H. Morris, the new members of the company, in the leading roles.

PROVIDENCE, April 29.—Siberia opened for the week Monday evening before a small audience.

WILKESBARRE, Pa., April 29.—Mattie Vickers presented Jacqueline, Monday night, for the second time this season, supported by an excellent company. Miss Vickers is a prime favorite here, and has only to be seen to be thoroughly appreciated. Business fair.

DETROIT, April 29.—Castle and Sisson's Little Nuggets, at White's, opened to good business. This comedy has a weak plot, but contains some good specialties, among whom are the Cawthorns, Tillie Chambers and Frankie Jones. A good specialty troupe at the Detroit Museum brought fair houses, and will have fair patronage all the week. W. H. Power has engaged T. J. O'Malley and Mabel O'Malley to play in his Ivy Leaf next season.

INDIANAPOLIS, April 29.—At Dickson's Grand the Carleton Opera company opened a three nights' season in The Drum-Major's Daughter, to a fair house. First presentation of this opera in this city. Chorus strong. At English's Opera House Henderson's Minstrels opened for a week to standing room only. Good show for ten cents. Haverly's Minstrels close regular season of Dickson's May 1. Sackett and Filkins did not close with Mexican Typical Orchestra for Summer season of ten weeks. Silbon's Cupid company will reopen the new Zoo on May 4.

WILLIAMSPORT, Pa., April 29.—Monday night John T. Raymond appeared in For Congress to a fair-sized and highly edified audience. The entertainment proved one of the most enjoyable of the season. Mr. Raymond was called before the curtain several times.

HARRISBURG, Pa., April 29.—John T. Raymond, as Colonel Mulberry Sellers, was greeted by a fair house last night. The audience was warm and appreciative, and heartily applauded the humorous passages which abound in this comedy-drama. Raymond presented the unctuous characteristics of Mulberry Sellers with the same force and vigor that are inseparably connected with his rendition of the role.

CHICAGO, April 29.—Goodwin's new wrinkle, The Skating-Rink, packed Hooley's to the doors. It is a great go. Murray and Murphy, at the Grand, second week; business fell, but still good. T. W. Keene, in Richard III., at the Columbia; small houses. Grace Hawthorne, in Queen, at the Standard, and Newton Beers, in Only a Woman's Heart, at the Academy, to light business. Minor theatres doing a good business.

BOSTON, April 28.—Favette is an emphatic success here. Miss Clayton and her company were splendidly received. Press unanimous in praise. Your criticism on Favette is fully endorsed.

CHICAGO, April 28.—In consequence of reduction in prices at the Pittsburgh Opera House I have cancelled Grace Hawthorne's date of May 4 there.

ALBANY, April 29.—The Leland Opera House overflowed at the opening of the Wiley Opera company in The Mascotte on Monday night. The crowd could not be accommodated, and many were reluctantly compelled to forego the first night.

MADISON SQUARE THEATRE.

MR. A. M. PALMER, Sole Manager.

EVENING AT 1:30. SATURDAY MATINEE AT 2.

A NEW COMEDY-DRAMA.

IN FOUR ACTS.

BY MRS. J. C. VER PLANCK.

ENTITLED

SEALED INSTRUCTIONS.

WALLACK'S THEATRE.

Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACK.

OLD HEADS AND YOUNG HEARTS Will be produced on Thursday, April 30, with the principal members of the company, including the reappearance of John Gilbert.

MONDAY, MAY 4.

Opening of the regular operatic season by the McCaull Opera Comique Company.

John A. McCaull, Proprietor and Manager

THE BLACK HUSSAR.

by Carl Millocker.

EVERY EVENING AT 8:30. SAT. MATINEE AT 2.

GRAND OPERA HOUSE.

Lessee and Manager - Mr. HENRY E. ARBEY

RESERVED SEATS, 50c. GALLERY, 35c.

This week only.

EVANS AND HOEY'S METEORS

in the funniest of funny plays.

A PARLOR MATCH.

Every Evening and Wednesday and Saturday Matinee.

Next week—Bartley Campbell's SIBERIA.

## DALY'S THEATRE.

Broadway and 30th street.

SUPPLEMENTARY SEASON.

EVERY NIGHT AT 8:15.

CLARA MORRIS

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

CLARA MORRIS.

## MYRA GOODWIN

1885 Starring. 1886

In the title role of the new comedy-drama in three acts,

by E. E. KIDDER, entitled

"SIS."

Supported by her brother, the eminent comedian, MR.

GEO. RICHARDS,

and a strong Dramatic company. Handsome Costumes,

abundant and Elegant Printing.

Permanent address, care

R. E. STEVENS,

1103 Broadway, New York.

John Howson SEASON 1885-6.

AND

WITH THEIR Emma Howson

ORIGINAL

MUSICAL COMEDY

IN THREE ACTS.

By ROBT. G. MORRIS.

Time rapidly filling.

R. E. STEVENS, Agent,

23 East 14th Street, City.

Miss Frances Field.

THE DAUPHIN in LOUIS XI.

With W. E. SHERIDAN.

AT LIBERTY AFTER MAY 2.

Mark Smith.

AS EISENSTEIN.

Casino, New York.

G. Herbert Leonard.

JULIAN BEAUCLERC in DIPLOMACY.

and

VICTOR DE RIEL in IMPULSE.

WALLACK'S CO. SPECIAL ENGAGEMENT.

Mr. Frederick D. Munroe.

LEADING MAN AND STAGE MANAGER.

Miss Margaret Tennant.

LIGHT AND CHARACTER COMEDienne.

Will close forty-two weeks' season with Kittle Rhoades'

Combination on May 30. "Armand Duval," "Claude

Melotte," etc., etc. "Easter Eccles," "Old Fadet"

"Sam Willoughby," etc., etc.

Permanent address, 96 Grove Street, New York, or

Dramatic Agents.

Byron Douglas.

With the PAVEMENTS OF PARIS, Season 1884-85.

Address

Ed. H. Van Veghten.

McCAULL OPERA COMIQUE COMPANY.

Permanent address, N. Y. MIRROR.

H. Leone.

BARITONE OR BASS ROLES.

At Liberty.

Address MIRROR Office.

S. G. Ely.

Heavies and Juveniles. At liberty for season 1885-86.

Address 2919 Reese Street, Philadelphia, Pa.

Frederick Mann.

JUVENILE LEADS AND CHARACTER BUSI-

NESS WITH

Hanlon's Voyage en Suisse Company.

Miss Kate M. Forsyth.

LEADING BUSINESS.

Address MIRROR.

De Wolf Hopper.

With

JOHN A. McCAULL.

Miss Sadie Bigelow

With Messrs. ROBSON AND CRANE.

En Route.

Miss Adah Richmond.

PRIMA DONNA OPERA BOUFFE.

Address all communications to SIMMONDS &

BROWN, or 24 Union Square

Elvie Seabrooke.

AT LIBERTY.

Thomas Q. Seabrooke.

IN FAVETTE, UNION SQUARE THEATRE.

Address MIRROR.

Griffith Morgan.

SCENIC ARTIST.

Studios and permanent address, 387 Franklin avenue,

Brooklyn, N. Y.

Helen Leigh.

LEADING LADY. AT LIBERTY SEASON 1885-6

Late of the Modjeska, Wilson Barrett and Bonicault

Companies.



## STAGE STORIES.

III.  
STAGE-DOOR LETTERS, AND WHAT  
CAME OF THEM.

(Conclusion.)

The letter sealed, I placed it in the hands of Mr. Boggs, along with a fee, an injunction to secrecy of the strictest kind and explicit instructions to be sure and deliver it into the hands of the lady who had brought my notes on previous occasions, when she should next appear on a similar errand. This done I had naught to do except wait with increasing anxiety for the little postal service to be put to a practical test. I continued to avoid the crowd of fellows with whom I had formerly been glad to dissipate my nights, and to apply myself to the serious work of my profession. I had not long to wait, but the week which elapsed before another letter arrived from Gloria Mendez passed on leaden wings. Try as I would I could not entirely succeed in driving away thoughts regarding my unknown correspondent. She haunted me like a beautiful phantom, and in striving to materialize her my mind went adrift in a sea of fruitless, unsatisfying speculation.

One night Mr. Boggs drew me aside as I was leaving the theatre for my lodgings and whispered with an air of enormous mystery: "She's been an' gone with it." Then he handed me an envelope whose fat appearance indicated that I had not been forgotten or briefly dismissed from mind. My heart leaped with joy and the blood coursed quicker through my veins, causing a tingling that extended to my very finger-tips. I had heard and known of cases of love at first sight. Was I experiencing love born merely through an exchange of thought with a being I had never seen? I did not know—I could not tell. I was only aware that the receipt of that letter and the perusal of its sweet and kindly contents set my heart in a flutter and my head on fire. Oh, to be able to stretch out my hand and feel the clasp of another which I had learned to love already; to look down into the eyes and see through them the soul of this unknown who had already drawn me as if by a charm and linked my fate indissolubly with hers!

It was not many nights before I received a reply to the missive that had been taken away. The tone of it was somewhat colder than the preceding letters, but I attributed this to the natural modesty of a young girl who at the slightest advance puts on an armor of reserve. Notwithstanding the absence of cordiality it was plain that my correspondent was not affronted at my boldness. She did not forbid me to write to her again, and from this I extracted comfort, if not encouragement. She laid stress upon her former injunction that I should make no effort to see her, and added that there were good reasons why a personal friendship was inadvisable if not entirely impracticable.

All this mystery but served to whet the growing desire I felt burning in my breast to know this fair woman, whose thoughts I could profit by and enjoy, but whose companionship I must not seek. Deeper and deeper penetrated this longing, until finally I felt that I could withstand it no longer. Even if the violation of Gloria's express commands should bring to an end the exchange of thoughts and ideas that had already proved very sweet to me, I would suffer the punishment and drift back into the old ways and among the old temptations if need be. But see her I must.

Several days more elapsed before my opportunity arrived. I was out of the bill for a week, and this period of leisure gave me time to carry the scheme I had conceived into execution. Having prepared a letter, I left it in the hands of old Boggs. From that moment I haunted the stage-door day and night like a spectre. The company and the stage hands must have marvelled at the suddenness and the intimacy of the friendship that had sprung up between the crabbed back-door keeper and myself. Of course I had to let Boggs partially into the secret—at least far enough to enlist his assistance. Whether it was the respect he had for the trust reposed in him or regard for the liberal gratuities received at my hands that caused him to help my plan, I cannot say, but he was most circumspect, and I shall always hold the memory of that now departed old custodian of the back entrance to our dramatic temple brightly green.

Several days and several evenings had elapsed without developments, and I had begun to fear that my little project would have to be indefinitely postponed, when on the final night I had set aside for the watch there was a timid rap at the creaking stage-door; old Boggs' face lighted up; he gave me a knowing wink, took my letter from its repository among the pigeon holes and slipped it out through the door which opened just far enough to admit a small gloved hand. It was about nine o'clock. The streets were filled with poor people doing their late shopping or marketing. I stole quietly out and found no little difficulty keeping in view a little figure dressed in shabby black, with face tightly veiled, who darted in and out among the shifting crowds, making her way down-town. I could determine little or nothing from the appearance of the girl I was "shadowing," except that her raiment denoted comparative poverty. I felt almost ashamed to be playing the spy upon her, and two or three times I was on the point of giving up the chase, but interest and curiosity triumphed and I went on. She soon left the thorough-

fare we had traversed and took an unfrequented street, down which she hastened, almost running. I fell behind her for fear of being discovered, but kept the little figure always in sight. On we went, preserving the relative distance until we arrived at that quarter of the city where the French and Spanish inhabitants hive together, retaining so far as possible the customs and habits of their native lands. Suddenly my little woman turned sharply to the left, crossed the street and entered an old-fashioned building whose dilapidation scarcely indicated the grandeur it no doubt possessed in the days when it was used as a fashionable dwelling. How completely it had fallen from its past estate I judged from a little sign painted on a pane of one of the windows, which gave notice to the wayfarer that within might be found lodging and such entertainment as the second-class foreign cafés in the Metropolis generally provide.

I hesitated a moment, debating whether I should give up the investigation or push it to the end. Believing that my identity was safe, for the reason that Gloria the mysterious had never seen me except on the stage, and in the disguise of the various characters I had assumed, and knowing that my appearance in everyday life was decidedly different, I concluded to follow the latter alternative.

The windows of the café were shrouded in comparative gloom, thick curtains concealing the interior. Pushing open the door I entered the hallway and passed through another door into a long room from which there proceeded a strong odor of brandy and cigarette smoke. At one end there was a small counter, behind which sat a keen-eyed, swart foreigner, who, presumably, was proprietor. In fact, everybody in the room was foreign-looking. Some Frenchmen sat at one table drinking absinthe and playing cards. Another group occupied another table and played dominoes. Apart from these there sat a crowd of men, old and young, at a long table, conversing in low tones and all rolling or puffing Havana cigarettes. They were Cubans, I judged from their dress and manner, and they ceased speaking and eyed me with curious and suspicious glances as I took a seat not far from them, called for a *haçon* of red wine and lighted a cigar. From the continuance of their inspection, and from the silence that reigned among them, I concluded that my presence was not welcome; but I didn't care for that, for my thoughts were centred on more personal matters.

The little woman, who had evidently gone into another room to lay off her outer garments, entered. My letter was in her hand, and now for the first time I had a good look at her face. To say that it was a disappointment would be a mild expression. There was no evidence of that mentality I had pictured in the homely and decidedly coarse visage I saw. And not only were her features coarse, but so also were her manners. With the familiarity of a *grisette* she addressed the men at the long table, and she actually had the audacity to wink at the old chap who presided behind the counter. An almost irresistible desire to snatch away my letter and reveal myself in conventional dramatic style came over me, but fortunately, as events transpired, I overcame it, and did no such thing. Draining my wine-glass, I was about to pay the score and leave, disgusted with the shattering of the idol I had erected, when the door opened and a tall, dark, handsome girl entered, addressed a few words in Spanish to the other woman, and the two retired to a corner, where they talked together earnestly for a few moments. I became interested again, and determined to wait further developments. Then I saw my letter broken open by the regally beautiful newcomer, and my heart bounded with new hope and joy. This was Gloria! Then who was the other? I grasped the situation in a moment—how could I have been so stupidly misled. The little creature was, of course, the messenger of my divinity—the daughter of the café proprietor, no doubt. I watched with eagerness the face of the girl as she read and re-read the lines I had penned, and I fancied that I saw a glow overspread it. Later a tall man came into the room—a man whose erect carriage and keen eye betokened a military character. I supposed this was Gloria's father, for hastily concealing my letter in her pocket, she rose to meet him, and he placed a kiss upon her forehead. The crowd of Cubans clustered about him, and I heard one address him as "General." It was evident that he was in authority among them, for they dwelt respectfully upon his words and treated him with marked deference and consideration. I could do no more. To linger longer in the café would doubtless attract more attention than I desired, and so, with one long gaze at the woman with whom I was already over ears in love, I left the place.

In my next letter to Gloria Mendez I confessed how I had ferreted out her whereabouts and teased my eyes upon her without her knowledge. I implored her to grant me an interview, assuring her that if I knew a mutual friend who could vouch for and introduce me I should gladly make use of that avenue for forming a personal acquaintance. But as she had disregarded convention at the start in communicating with me, I thought she was liberal-minded enough to permit this transgression of custom and to know from the sincerity of my reformation that she could safely come face to face with one who had

conceived for her a superlative respect and admiration. To this no answer came for several days. At last I heard from her. It was a strange letter, in which frankness frequently broke wildly through reserve. She said that she was in great distress and trouble, that she had no friend to whom she could apply for advice, that she believed in the sincerity of my kindly protestations, and she therefore wished me to call at the café where I had seen her at noon on the following day. I could scarcely endure the hours that passed between the time of our appointments, and, of course, I was there some minutes before it. The little woman who acted as messenger I noticed was in charge of the place, the old proprietor not being visible. I also observed tacked on the doorway notice of a Sheriff's sale. There were no visitors beside myself.

To make a long story short, the beautiful Gloria soon appeared, with eyes that bore trace of recent sorrow. Without embarrassment she laid before me her position. It seemed that her father, General Mendez, had been a wealthy planter in Cuba. Some years before, aroused by the outrages perpetrated by the alien troops quartered on the island and fired by the wrongs to which his countrymen were subjected, he had joined one of the insurrectionary movements that periodically agitate that possession of the Spanish crown. After one disastrous engagement, in which his brave compatriots were almost literally cut to pieces, he escaped in a small vessel to the Florida Keys. His estates were confiscated. Coming to New York, his dauntless, enterprising spirit attracted the attention of the Cuban Junta, and he soon became a prominent leader in their councils. The passionate cry of "Cuba Libre!" was on his lips, and, like many another brave and noble man, he prepared with enthusiasm to lead a forlorn hope, to sacrifice himself in pursuing an elusive phantom. It was arranged that he should command an expedition that was to set forth from a Southern port. Funds had been raised, a vessel, arms and willing volunteers were procured. The men whom I had seen in the café in conference were his sub-officers. It was expected that money and troops for striking a decisive blow would be found on reaching Cuba. But two days before the ship was appointed to sail General Mendez had mysteriously disappeared, none knew whither. His companions were compelled to leave on their mission without him, and I may here explain that that expedition proved to be one of the most inglorious of the many which have been attempted in the Cuban cause, for the Spanish Government, having got word of the affair, enlisted the services of the United States in seizing the vessel and the arms and ammunition before they left port.

Gloria had not communicated intelligence of her father's disappearance to the police, notwithstanding the anguish it caused her, because her patriotism rose superior to her filial affection, and she would take no step that might lead to a defeat of the plans in which the General's heart had been wrapped up. With tears and despairing accents she pleaded for me to find or assist in finding her father. Of course I pledged my word to do my utmost. Meantime it was necessary to find a home for Gloria. I insisted that she should allow me to place her under proper protection until some definite plans for the future might be arranged. I hastened to the theatre and sought Mr. Boggs, to ask if he knew of a retreat for my charge. I then learned for the first time that there was a Mrs. Boggs, and the crustiness of the old doorkeeper could not conceal the kindness with which he offered a shelter for the young girl in the bosom of his family.

Here, then, Gloria was ensconced, and I communicated the facts of the General's disappearance to the authorities. Weary days passed by waiting for news—days during which I daily visited Gloria, and in consideration of her sorrow concealed the love I bore her. One day I received word from Police Headquarters that the mystery had been solved. The Inspector informed me that a "longshoreman had discovered a body that morning floating near a pier in the East River. It had been identified by means of photographs at the Morgue as that of General Mendez. The coroner's jury brought in a verdict of "accidental drowning," but by certain suspicious discolorations and marks which I observed during the coroner's examination, I felt secretly convinced that the Cuban patriot had met with foul play—that he had been lured into a trap and murdered by secret agents of the Spanish Government.

However, I did not communicate my theory to Gloria. Poor girl! The shock was great enough without that. But certainty as to her father's fate was better than the terrible uncertainty preceding its discovery, and she bore her loss with a fortitude worthy the daughter of this daring man. I will not dwell upon the funeral. I endeavored, with the help of dear old Boggs and his wife, to sustain her with words of comfort and good cheer.

One Sunday evening I called to see Gloria, and she startled me by saying that she could no longer accept the bounty of the good people with whom she was staying. "I have been too long incurring a debt of gratitude; I have no means and I must seek some occupation."

Silence followed. I felt embarrassed. Gloria had not given me the slightest encouragement; she always treated me like an esteemed friend. But I felt this was the supreme moment. It

must be now or never, I mustered up what courage was at my command and spoke.

"You have never forgiven me, Gloria," said I, "for having played the spy and violated your express command."

"And you have never pardoned my temerity in sending you that first letter." Then we both looked into each other's eyes and smiled because we knew that we were lying. That smile broke the ice. I grew as bold as a lion.

"You're quite right in saying you cannot longer accept the hospitality of these kind people, and you must have an occupation." Gloria looked down very meekly and asked in a hesitating sort of a way what occupation I should advise her to adopt.

"Loving me," I answered impetuously, my arm stealing about her waist.

"But that will not be a new occupation," she answered, gently, and then—well, her head dropped on my shoulder, and I knew that Gloria was indeed mine.

There was no "Little Church Around the Corner" at the time of which I write, or at least if it existed it had not become the scene for all the sacred solemnities in which actors figure, but we were quietly united in the golden bonds of wedlock there in Mr. Boggs' parlor where I had won my bride, and you may be sure that that worthy and his warm-hearted spouse presided like a couple of good fairies over the details attending the ceremony.

Marriages in the profession aren't always happy, I am fully aware, but no cloud has marred the life of Gloria and myself since we were made one. Our children—and who know the state of domestic existence better?—persist in informing our little circle of friends that "Papa and mamma's courtship has never ended."

In our case there is no reason to regret the exchange of stage-door letters, for perfect happiness came of them.

## Louise Rial.

AS  
ROSA DARTLE.  
WITH GEORGE FAWCETT ROWE.

## KATE McKINSTRY.

LEADING BUSINESS.

Address SIMMONDS &amp; BROWN.

## Blanche Seymour.

SOPRANO AND SOUBRETTE. AS ROSE IN  
FLORA MOORE'S BUNCH OF KEYS CO.

At liberty after May 30. Address 143 E. 15th Street.

## Mrs. Augusta Foster.

LEADING BUSINESS.

SALVINI. Season 1884-85.

## Louise Balfe.

Having closed engagement with JNO. A. STEVENS has been specially engaged to create the LEADING SOUBRETTE part in

LEND ME A DOLLAR.

AT LIBERTY for season 1884-85.  
Address 214 West Fourteenth street.

## Charles Shackford.

BARITONE.  
Repertoire of leading baritone roles in nearly all the light operas.  
Address N. Y. Minn.

## Marie Bockell.

PRIMA DONNA.

## Samuel Reed.

COMEDIAN.

Mastayer's We, Us &amp; Co.

## Miss Victoria Reynolds.

INGÉNUE, BURLESQUE AND COMIC OPERA.  
At Liberty for Season 1885-86.Address all letters care of COMEDY THEATRE,  
LONDON, ENGLAND.

## Maggie Arlington.

LEADING BUSINESS.

Address this office.

## Olga Brandon.

MADISON SQUARE THEATRE.  
Season 1884-85. Address MIRROR.

## Russell Bassett.

COMEDIAN. AT LIBERTY.  
Address 22 West 9th Street, or MIRROR.

## Louise Forster.

LEADING LADY. WITH NO. 1.  
Address MIRROR Office.

## Reginald G. Martin.

M. BOUQUET.

IN JOHN A. STEVENS' COMEDY, NICE AND WARM.  
Address American and Colonial Exchange.

## Frank C. Cooper.

ACTING MANAGER.  
George C. Minn Dramatic Company En route

## Edwin Booth

Letters may be addressed care New York Mirror.

## Mary Anderson

ON TOUR IN ENGLAND.

## Margaret Mather

J. M. HILL, Manager

Permanent address,

Clark and Madison Streets, Chicago.

## W. A. Whitecar.

Leading Business with Almon.

SEASON 1884-85.

## Mr. Dan'l Sully.

DADDY NOLAN

## THE CORNER GROCERY.

Address, W. O. WHEELER,  
Business Manager.

## Lizzie McCall.

UNION SQUARE THEATRE COMPANY,  
NEW ORLEANS.

At liberty after April 2.

## Effie Ellsler.

RESTING.

## Dolph J. Jackson.

WITH

## JOSEPH MURPHY COMPANY

Address SIMMONDS &amp; BROWN.

## Miss Beatrice Lieb.

LEADING BUSINESS

WITH

HOOP OF GOLD.

## Edna Carey.

LEADING LADY. PLANTER'S WIF

## Miss Alice Vincent.

ENGAGED SEASON 1884-85.

Standard Theatre.

## Minnie Geoffreys.

SOPRANO.

AT ARLINE.

AT LIBERTY.

Address Minn.

## Miss Regina Dace.

RE-ENGAGED FOR SEASON 1884-85.

AT THE BOSTON MUSEUM.

## Leslie Allen.

FIRST OLD MEN AND CHARACTERS

AT LIBERTY.

Address SIMMONDS AND BROWN.

## Notice to Managers and Actors

Managers and actors are hereby respectfully notified that

## FANNY DAVENPORT,

by duly executed papers produced by the Messrs. Combert Bros. at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce pirated or simulated versions of FEDORA, that firm will be sustained upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of the stage rights in FEDORA.

All communications to  
EDWIN H. PRICE, Counsel.



Comic Opera in all its Pristine Excellence.

SIXTH SEASON---1885.

**CORINNE MERRIEMAKERS,**

Under the immediate supervision of

**JENNIE KIMBALL,**

Authoress, Vocalist and Comedienne, headed by "The Brightest Jewel in the Coronet of Art,"

**CORINNE,**

THE YOUNGEST, PRETTIEST, SWEETEST AND MOST TALENTED PRIMA DONNA SOUBRETTE ARTISTE LIVING.

WITHOUT AN EQUAL ON EARTH!

RECEIVED EVERYWHERE WITH A PERFECT OVATION.

LIONIZED BY THE PEOPLE! IDOLIZED BY NOBILITY! AND PETTED BY ROYALTY!

Now Playing to the Capacity of the Largest Theatres and Opera Houses. People Turned Away Nightly.

30 STAR ARTISTES 30

Embracing the Finest Vocalists, the most Superb and Gorgeous Costumes, the Largest and Best Drilled Chorus, the most costly appointments, the strictest attention to detail, and the largest and best Repertoire of any similar organization in America!

GIROFLE-GIROFLA, CHIMES OF NORMANDY, BOHEMIAN GIRL, LA MAS-COTTE, OLIVETTE, MAGIC SLIPPER, LITTLE DUKE, PIRATES OF PENZANCE, GRAND DUCHESS.

Also the most successful Musical Comedy ever produced, and the funniest play in the world, entitled **CAPERS**; and **KITTENS**, Or Pluck Brings Luck, written expressly for Corinne.

Mr. ARTHUR W. TAMS, Stage Manager.

ALL MANAGERS PLEASE NOTE: This company is now unusually strong and complete in every part, and has everywhere proved one of the most attractive and best paying attractions in America. Now filling time in all the principal cities for next season. NEW AND ELEGANT PRINTING IN ABUNDANCE. Please send open dates to JENNIE KIMBALL, Directress, Mianoa Office, New York.

A FEW OPEN WEEKS FOR SUMMER DATES.

**METROPOLITAN SCENIC STUDIO.**

FOX AND SCHAEFFER.

247 West Twenty-fourth Street, New York.

[copy.]

Chicago, April 21, 1885. Messrs. Fox and Schaeffer, of the City of New York, have been the scenic artists in charge, during the great Chicago Opera Festival, and for a month previous. Their services have been entirely satisfactory and the Association believes that there are few—if any men—who could have handled their department of the great affair with the ability they have shown throughout. [Signed] FRED W. PECK, President C. O. F. A.

**SPRINGER OPERA HOUSE,**  
Columbus, Georgia.

WELL EQUIPPED AND SEATS 1,300.  
Columbus has a population of 20,000.

First-class companies may secure dates for season of 1885-6, by applying at once to THEO. M. FOLEY, Manager.

**DENVER, COL.**  
**Academy of Music.**

Open all year. Good Colorado circuit. Seating capacity, 1,500 opera chairs. This popular and cozy theatre is now under my control and management, and will not be leased or rented in the future. Will play all first-class attractions on sharing terms. Will advance railroad fares to suitable attractions. P. T. HUGHES, Proprietor and Manager.

**OWENS' Academy of Music.**  
CHARLESTON, S. C.

JOHN E. OWENS, Proprietor and Manager  
WILL T. KEOGH, Assistant Manager  
Business letters having reference to the season of 1885 and 1886 should be addressed to JOHN E. OWENS, Proprietor and Manager, Charleston, S. C.

**EXPOSITION PARK.**  
**SUMMER THEATRE.**  
**PITTSBURG, PA.**

Under the management of the Exposition Park Association.

JOHN A. ELLSLER, Dramatic Director  
This beautiful and spacious Summer resort will be opened to the public for a Summer season commencing Monday, June 1, 1885.

The stage will be furnished with new scenery and all the appliances for the production of Opera, Drama, Pastoral, Minstrelsy, etc., etc., at

POPULAR PRICES.  
Seating capacity, 5,000. None but the best attractions will be solicited. All such will please address JOHN A. ELLSLER, Pittsburgh Opera House.

M. B. Prefer a first class Comic Opera company for the opening weeks.



**MARIE PRESCOTT.**

WAGES OF SIN.

"In Ruth she plays a character trying, and apt, in weak hands, to grow monotonous, with a sustained strength which keeps it interesting to the end. Quite frequently she rises to very high-class acting, and there are two or three situations in which she ranks with the best melodramatic performances of the stage. Perhaps the most striking scene last night was that with Barbara, in the fourth act, but there were many admirable little bits of scenes, and as an entirety we may class Ruth as the best played part in modern melodrama as we have seen it here."—San Francisco Chronicle.

"Her presentation of the wronged and suffering Ruth is admirable in every way. Her pathetic scenes are not overdone and are always touching, and to the stronger scenes she gives great fervor of delivery and strength of conviction. She was called before the curtain several times."—San Francisco Examiner.

"Marie Prescott, to whom has fallen a part that calls for great strength, both as to situations and voice, and in which she has shown her skill as a leader of the American stage."—San Francisco Call, April 21, 1885. Address 1214 10th Ave., N. Y.

Direct route from New York and Boston to Montreal.

HOWARD

**OPERA HOUSE,**  
BURLINGTON, VERMONT.

OPEN TIME IN  
MAY AND JUNE.  
WANTED.

A first-class company for the week beginning Sept. 7, 1885. This is the week the Vermont State Fair is held, which brings thousands of people to Burlington. Address WILL K. WALKER, Acting Manager.

CARD TO MANAGERS.

FOR SALE.

Owing to the great success of CORINNE in opera, the following musical comedies are for sale: **CAPERS** (copyrighted)—Played by Corinne Merriemakers with great success throughout the country. Original vocal and orchestra parts. Can be played by six people. **BIJOU**—Comedy by Mark Wolf. Played with unequalled success. **FIZZ**—An operatic extravaganza. For full particulars address

JENNIE KIMBALL,  
Care Mirror Office.

**14TH STREET THEATRE,**  
NEW YORK.

FIRST-CLASS DRAMATIC ATTRACTIONS

are respectfully informed that the above

popular and admirably appointed Theatre will

remain under the management of the

undersigned, and has open time from

May 11, 1885.

SAMUEL COLVILLE.

**Owens' Academy of Music.**

CHARLESTON, S. C.

The undersigned, about to retire from managerial duties, offers

FOR SALE

the above-named place of amusement. It is a profitable investment at the price asked, as can be satisfactorily proved to parties interested in the purchase.

For particulars, address JOHN E. OWENS, Box 64, P. O. Townsontown, Maryland.

**BOSTON THEATRE**  
**TO LET.**

JUNE AND JULY.

Address EUGENE TOMPKINS.

**STAR THEATRE.**

FOR OPEN TIME

Apply to F. A. LOVECRAFT,

Business Manager, Star Theatre, New York.

WANTED.

A FIRST-CLASS COMBINATION

To play for my benefit about last week of May, or first week in June. State lowest terms for a certainty for one, two or three nights. A comedy attraction preferred. JAS. D. SHANNON, Treasurer Academy of Music, Cleveland, Ohio.

1885 Twenty-first Annual Tour. 1885

**TONY PASTOR'S**

**GRAND CONSOLIDATION.**

4 COMPANIES—4

TONY PASTOR'S OWN COMPANY.

THE KERNEL'S GREAT COMPANY.

AMERICAN FOUR'S COMEDY COMPANY

and

HARRY WATSON'S MUSICAL COMEDY CO.

Tony Pastor at Every Performance.

Advance Agent, Business Manager,

Mr. C. T. VAN SICKLEN. Mr. H. S. SANDERSON.

"The Champion Show Printing House

of America."

THE

Richard K. Fox Job Office.

FRANKLIN SQUARE N. Y.

UPTOWN OFFICE: 64 UNION SQUARE.

Plain and illuminated theatrical, typographic, litho

graphy, wood engraving and all the arts identified with

the production of display and fancy printing

Large Mailing and Shipping Room in con-

nection with Press-Rooms.

PRICES ALWAYS CONSISTENT.

Estimates and Samples Furnished.

PRESSES RUN DAY AND NIGHT.

Telephone, "270 Nassau." P. O. Box 40, N. Y.

**Frederic Darrell.**

LEADING JUVENILES AND TENOR.

OPERA BOUFFE AND COMEDY.

Concludes highly successful engagement with Miss

Lotta, May 2. Sails per *Etruria* May 9.

DISENGAGED FOR NEXT SEASON.

Address Sturtevant House, Broadway, till May 8, af-

ter, Adelphi Club, Strand, London, England.

**Charles B. Hanford.**

Season 1883-4-5 with

THOMAS W. KEENE.

The most graceful, intelligent, feeling and commend-

able bit of acting is the little Mr. Hanford had to do as

Rosa—*Chicago Inter-Ocean*, April 21, 1885.

Address No. 204 F Street, N. W., Washington, D. C.

**Charles D. Herman.**

LEADING BUSINESS.

AT LIBERTY. Address SIMMONDS & BR JWN.

A Great Play for Next Season!

The unanimous verdict of press and public is that Robert Buchanan's new play,

**Alone in London,**

Produced for the first time, at the Chestnut Street Theatre, Philadelphia, on Monday, March 30, 1885, is the

**GREATEST MELODRAMA**

SEEN IN AMERICA FOR YEARS.

**ALONE IN LONDON.**

READ A FEW NOTICES FROM PHILADELPHIA PAPERS.

There is but one opinion, as may be seen from the following extracts from the Newspapers:

The *Press* says: "Alone in London made an undoubted success last night. It is an entirely pure play and is likely to enjoy many successful seasons in the United States."

The *Ledger* says: "Superior in almost every way to the well-known *Lights o' London*."

The *Star* says: "Robert Buchanan's new play, *Alone in London*, was produced at the Chestnut Street Theatre last night and was undoubtedly a great success. It is well constructed and the acting almost without a fault."

The *North American* says: "Alone in London is a work so full of human interest and dramatic power that it cannot fail to be a great popular success, and is distinctly superior to the general run of plays of the class to which it belongs."

The *Inquirer* says: "A good plot developed in a masterly manner. The work is so strong that a numerous and manifestly critical audience pronounced it a success by their generous applause."

The *Times* says: "A good play. Its central subject is well preserved, and it has enough of the elements of popularity to ensure success."

The *Record* says: "Realistic, interesting and powerful enough to conquer for itself a place in the sphere of melodrama."

The *New York Herald* says: "Robert Buchanan's play, *Alone in London*, was produced last night at the Chestnut Street Theatre, Philadelphia. The play, a prologue and four acts, is one of sustained interest."

The *New York Dramatic Times* says: "Alone in London was produced before a very large house. A strong melodrama, much superior to *Lights o' London*. The scenery was very handsome."

Exquisite Acting, Beautiful Scenery, Splendid Effects.

**A GIGANTIC SUCCESS!**

The American rights have been secured by WM. E. SINN, who will superintend its production. Time filling. For information address as below. No one-night stands made, on account of heavy scenery that must travel with this great drama.

Address WILLIAM E. SINN,

Park Theatre, Brooklyn.

ALONE IN LONDON opens August 31, two weeks, Park Theatre, Boston, which will be the opening attraction at that theatre for season of 1885-86.

**BARTLEY CAMPBELL'S PLAYS.**

PAQUITA. CLIO.

Opens 14th St. Theatre, Sept. 15, 1885. Opens Niblo's Garden, August 17, 1885.

**THE WHITE SLAVE,**

AND

**SIBERIA.**

First-class Combinations wishing Summer time at

**THE FOURTEENTH STREET THEATRE,**

Apply to E. HARVIER,

Bartley Campbell's Secretary, 1193 Broadway.

**JEFFREYS LEWIS**

**WILL RETURN FROM AUSTRALIA**

Per S. S. Zealandia, which leaves Sydney April 23, 1885.

All communications please address care Baldwin Hotel, San Francisco.

**BARLOW, WILSON AND RANKIN'S**

**MINSTRELS.**

**STAR TROUPE OF THE WORLD.**

**THE ONLY BIG SHOW FOR 1885-86.**

Future announcements will prove the above. B. W. and R., Sole Proprietors.

**AGNES WALLACE-VILLA.**

EN ROUTE. SAM. B. VILLA, Manager.